

CANADIAN MUSIC TRADES JOURNAL

Features of the May Issue

- I. The Special Sale Artist.
Endorsed by piano manufacturers and leading retailers interviewed.
- II. Why Slaughter Perforated Roll Prices.
Further discussions. Correspondence on the subject from several retailers.
- III. The Sheet and Book Music Situation.
Members of the Trade express views on the question raised by a Dealer's letter in April issue. — New Copyrights.
- IV. The Question of Establishing a Bankruptcy Court in Canada.
By James Bicknell, K.C.
- V. Editoria.: on Current Trade Subjects.
- VI. Advance Lists of Talking Machine Records.
- VII. News of the Music Trades from Coast to Coast.



(14-10-6232)

T. D. FORM 1 G

CANADIAN PACIFIC R'Y CO.'S TELEGRAPH



NIGHT LETTERGRAM

The Canadian Pacific R'y Co.'s Telegraph transmits and delivers this night lettergram subject to the terms and conditions printed on the back of this blank.

JAS. KENT, Manager Telegraphs

RECEIVED AT

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(WHERE ANY REPLY SHOULD BE SENT)

Mr. Piano Dealer.

2249

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PIANOS
OTTAWA



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THE general excellence and exceptional saleability of the different designs of Martin-Orme Pianos and Players is attested by the increasing amount of the orders placed with us for them.

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with the Martin-Orme Pianos
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"Never Suffer by Comparison"



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STUDIO DESIGN

Mahogany or Walnut

SIZE—Height, 4 ft. 4 in.; Width, 5 ft. 3 in.; Depth, 2 ft. 4 in.
Equipped with the "Howard Patent Straining Rod"

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shows the pleasing "Studio Design" which is proving to be just the style of piano that many people favor. The extremely plain case has now a long list of friends. Are there not some among your prospects? This design possesses the same pure sweet tone that has characterized Newcombe Pianos since 1870.

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A Piano Retailing Incident

SEVENTEEN years ago a gentleman, prominent in Canadian public life and influential in his own home town, purchased a Karn piano from a firm who for years have staked their reputation and business success on the Karn-Morris lines. A few weeks ago the same gentleman wishing to purchase a new instrument for his beautiful new residence went to the same retail house and bought the same make as he had years before—A Karn

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¶ Beyond question the most desirable feature of a Piano is the pleasing tone. That is the characteristic on which is based our first and final opinion.

¶ It is the tone qualities of a piano that impress the occasional listener — and they who hear it daily in their own home.

¶ The Gourlay Piano is distinguished from pianos less well made, by a tone that has mellowness, resonance and beauty.

¶ This feature of the Gourlay piano makes appeal not only to trained musicians, but it influences — consciously or unconsciously — both the superficial student of music and he with no training whatsoever.

¶ The Gourlay Piano has won and held enthusiastic friends among those whose knowledge and judgment of a piano is authoritative and final, and also among thousands of Canadians, who know the Gourlay piano as a medium of popular amusement, pleasure and education.

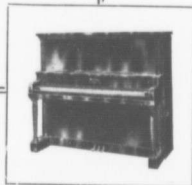
¶ The purchase of a piano is an important step. It deserves your careful thought because it involves a very considerable expenditure. Therefore you should investigate the Gourlay claims to musical and material excellence.

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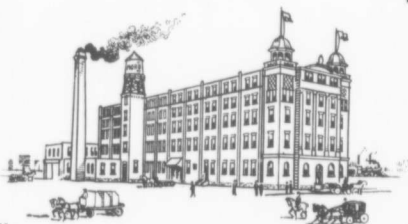
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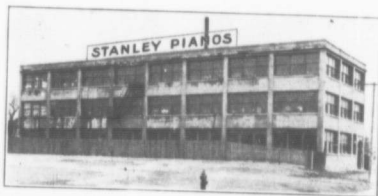
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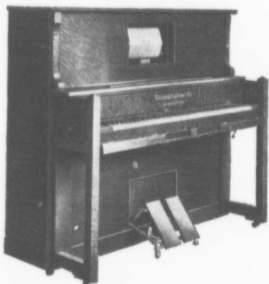
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*In Mahogany, Mission or
Fumed Oak*

One of our latest and most compact designs, supplying the demand for a smaller Piano with unimpaired Doherty tonal qualities. Best materials and workmanship. No degree of excellence sacrificed.

A high-grade Piano bearing our unqualified

Ten Years' Guarantee

Height, 4 feet 4½ inches

Width, 5 feet 2 inches

Depth, 2 feet 2½ inches

"The Grand"

In Mahogany Only

In presenting the Doherty Grand to the musical public of Canada we do so knowing the necessity of producing something just a little better than anything heretofore on the market. We delayed the announcement of our Grand until we assured ourselves that we had accomplished this. We can truthfully state that the Doherty Grand is without a peer among Grand Pianos and even a short examination will prove our statement to be no exaggeration. Note that our Grand is small enough to fit in any ordinary parlor.

Length, 4 feet 11 inches

Width, 4 feet 8½ inches

Ten Years' Guarantee



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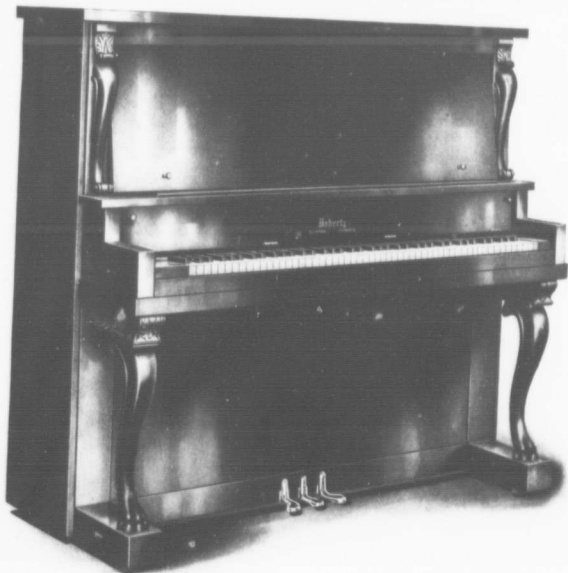
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In Mahogany and Walnut

This design, by Armand Leveille, of Paris, is a striking example of the art of the early French designers. The graceful curves and delicate carving of that day are faithfully reproduced and the Canadian trade shows nothing in "period cases" to compare with it. Supplied in special fancy veneer in both Mahogany and Walnut.

Case double veneered inside and out. Full overstrung scale, seven and one-third octaves. Finest spruce sound board, ten ply acoustic rim. Endwood compound key bottom, continuous hinges. Boston roll fall. Ivory and ebony keys. Strictly hand carved throughout.

Height, 4 feet 8 inches
Width, 5 feet 2 inches
Depth, 2 feet 2½ inches

Fully Warranted for Ten Years

Style "F"

In Mahogany, Walnut and Mission Oak

This cut represents the latest and most beautiful design of the famous Clinton Piano. We can recommend it as the greatest value at its price on the Canadian market today.

Full overstrung scale, seven and one-third octaves, hardwood back, six posts, imported German turning pins and wire; 13 lb. hammers, laminated pin block, compound key bottom, triple repeating Clinton Sticker action, splendidly regulated, three nickel plated pedals. This instrument is guaranteed for TEN YEARS from date of its manufacture.

Height, 4 feet 8½ inches
Width, 5 feet 4½ inches
Depth, 2 feet 3½ inches



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The WONDERFUL NEW DOHERTY LINE



Style "B"

*In Mahogany, Walnut and
Mission Oak*

This instrument is modelled closely on the lines of the old Colonial furniture which is rapidly coming into favor again in the larger cities for drawing-room furnishing. The success of this design depends on its simplicity, its perfect proportions and the beauty of veneer. We use only an extra special veneer in this case, with a most beautiful natural grain. Furnished in Mahogany, Walnut and Mission Oak.

Case double veneered inside and out. Full overstrung scale, seven and one-third octaves. Finest spruce sound board, ten ply acoustic rim. End-wood compound key bottom, continuous hinges. Boston roll fall. Ivory and ebony keys.

Height, 4 feet 8 inches
Width, 5 feet 2 inches
Depth, 2 feet 2½ inches

Fully Warranted for Ten Years

Style "G"

In Mission or Fumed Oak

The beautiful proportions and plain severity of this design lend themselves so perfectly to the Mission finish that, at the request of many of our customers, we are including it in our regular line. All hinges, pedals, etc., of this instrument are SOLID BRASS, and the MISSION FINISH brought out entirely by hand work with oil and wax, is beautiful beyond description.

Case double veneered inside and out. Full overstrung scale, seven and one-third octaves. Finest spruce sound board, ten ply acoustic rim. End-wood compound key bottom, continuous hinges. Boston roll fall. Ivory and ebony keys.

Height, 4 feet 8 inches
Width, 5 feet 2 inches
Depth, 2 feet 2½ inches

Fully Warranted for Ten Years



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The WONDERFUL NEW DOHERTY LINE



Style "C"

*In Mahogany, Walnut and
Circassian Walnut*

In this art design the case is above criticism in its beauty and artistic elegance. This instrument possesses a charm and richness of tone and a perfection of mechanical detail unexcelled by any Piano in the world today. We stake our reputation on this statement.

Case double veneered inside and out. Full overstrung scale, seven and one-third octaves. Finest spruce sound board, ten ply acoustic rim. Endwood compound key bottom, continuous hinges. Boston roll fall. Ivory and ebony keys. Strictly hand carved throughout.

Height, 4 feet 8 inches
Width, 5 feet 2 inches
Depth, 2 feet 2½ inches

Fully Warranted for Ten Years

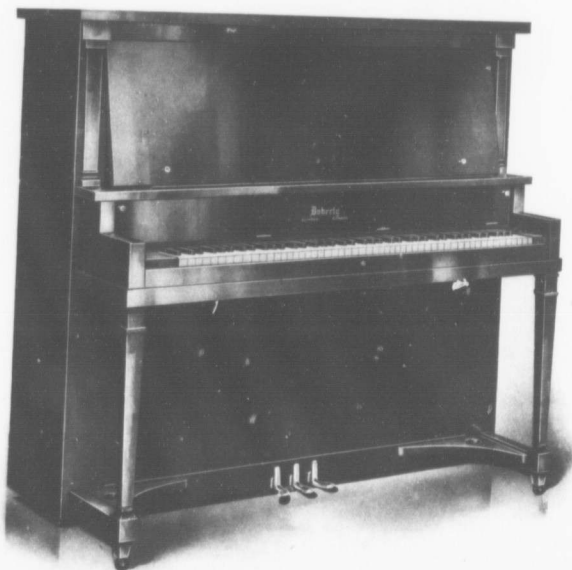
Style "K"

In Mahogany and Walnut

This beautiful instrument was first built as an Exhibition Piano in 1912 and has been added to our regular line at the earnest request of a large number of our dealers. The wealth of tone, harmony of design and unexcelled finish of this Piano ensure its enthusiastic and wholehearted adoption into the Doherty Family.

Height, 4 feet 8 inches
Width, 5 feet 1½ inches
Depth, 2 feet 2½ inches

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As Music

FROM the music standpoint Universal Rolls offer advantages - par excellence. They are accurately cut to furnish good music. Your needs which, of course, are governed by the tastes of your customers, whether for popular airs or Standard Classical pieces, can all be supplied from the Universal Catalogue. Our musicians are constantly in touch with the new hits as they make their appearance.

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SHOULD your aim be to harness the musical desires of the owners of player-pianos in your town or city, and thus developing "power" for your business — the key to the situation is Universal Music Rolls. Their composition, price, and the "service" the Company has to offer furnish the soundest kind of foundation on which to build up an extensive and profitable trade.

**TRY A REPRESENTATIVE
STOCK AND SEE**

To Clinch the Player Sale

AFTER you have spent time for perhaps weeks back to interest a party in your player-pianos, and he or she finally calls at your showrooms to hear just what your player can do — then is the time you require Universal Rolls for immediate use. They will help you clinch the sale. After that person becomes an owner of a player it is but natural that he or she should ask for Universal Rolls whenever purchasing more new music.

UNIVERSAL ROLLS are made by the oldest and largest manufacturers of music rolls in the world.

UNIVERSAL ROLLS are in the line for dealers to handle, — the right rolls, at the right price, with the right profit.

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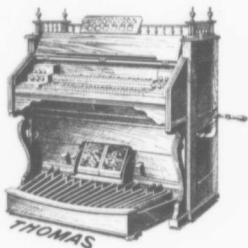
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The **THOMAS ORGANS** have been acknowledged for years as the best, and are the

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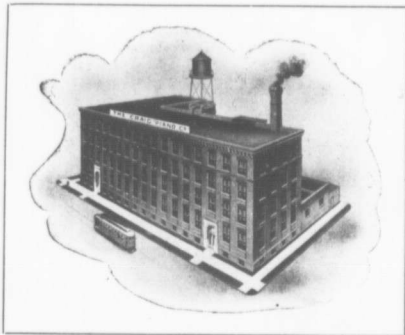
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- 🔧 Musical Arrangements---perfect!!!!

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Roll No.	Title and Composer	Price	Roll No.	Title and Composer	Price
A					
34172	Adieu Schubert	\$0 70	42243	In a Pagoda Bratton	90
	Key of E Flat.			Piece Characteristic.	
49170	Always Take a Girl Named Daisy.... G. W. Meyer	90	49162	Kentucky Days P. Wenrich	90
	('Cause Daisies won't tell).		L		
B					
49171	Bagdad V. Herbert	90	44078	Lyric Pieces, Op. 12 Grieg	90
	From "The Lady of the Slipper."			No. 1, Arietta,	
63643	Battle March of Delhi, The, Descrip- tive Fantasia J. B. Pridham	1 50		No. 2, Waltz,	
40431	Boom-E-Rag Crosby	90		No. 3, Watchman's Song. (Wachter- ried).	
	March.		54079	Lyric Pieces, Op. 12 Grieg	1 20
C					
64188	Chocolate Soldier, The O. Straus	1 50		No. 5 Popular Melody (Volkweise),	
	Selection No. 1.			No. 6, Norwegian Melody. (Nor- wegisch), No. 7 Album Leaf.	
43666	Come Back to Scotland.... V. Campbell	90		No. 8, National Song (Vaterland- isches Lied).	
	Three Verses.		39166	Mind the Paint J. D. Kern	70
59168	Dance of the Lunatics T. S. Allen	1 20	49165	Mother Maebree Olcott & Ball	90
	(An Idiotic Rave), Schottische.		O		
E					
53901	Eifentanz Lehar	1 20	39159	On the Mississippi... Carroll & Fields	70
	Concert Valse.			March and Two-Step.	
41674	Entry of the Gladiators Fucik	90		This roll can now be had in either 65 or 88 note compass.	
49169	Everybody Loves a Chicken Jones and Dunevan	90	43906	Pantomime Neustedt	90
	Introducing—"I'd like to do some loving with you,"			Op. 156.	
	Medley Two-Step.		63069	Powder and Shot R. G. Harvey	1 50
G					
59164	Gaby Waltz G. A. Amiot	1 20		Grand Military Fantasia.	
50734	Georgia Peaches Kaiser	1 20	63068	Song that will live for ever. The.... F. McGlennon	1 50
	March and Two-Step.		64096	Sounds from the Vienna Woods.... J. Strauss	1 50
H					
53695	Hohomoko E. Reeves	1 20		Waltz. 88 note only.	
	An Indian Romance.		49163	Spirit of Independence... A. Holzmann	90
I					
23860	I Hear You Calling Me.... C. Marshall	45		March and Two-Step.	
	Key of G. Low Voice.			88 note only.	
23656	Improvisation MacDowell	45	59167	Turkish Towel Rag T. S. Allen	1 20
	Op. 46, No. 4. 88 note only.			A Rub-Down.	
U					
53916	Uncle Rastus' Skating Party J. Ord Hume	1 20	49172	Uncle Tom's Cabin J. B. Lampe	90
	Key of G. Low Voice.			A dream picture of the Old South.	
43886	Way Down in Colon Town..... Max Hoffman	90			

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Of every description, comprising Name-board, Stringing, Polishing, Muffler, Straight and Tapered, in Rolls and Sheets, etc., Stripped to Width and Length as wanted.

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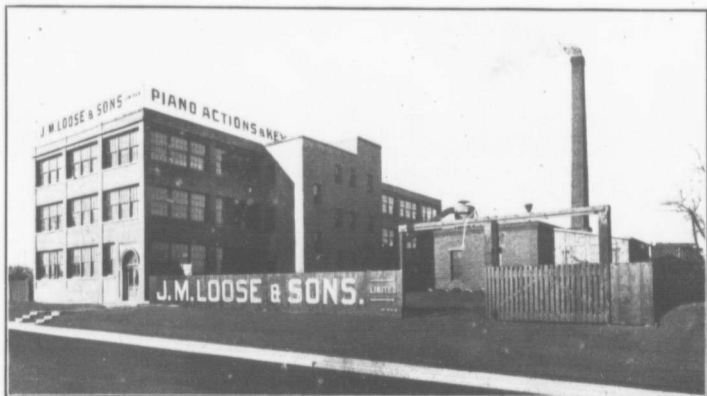
200,000 feet daily.

W. Va.



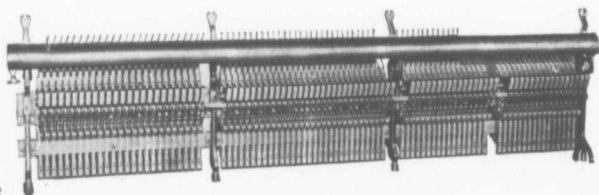
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INGERSOLL

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PLAYER
STYLE 120

"Canada's Biggest Piano Value"



Full 88 note, all latest attachments, including famous Solodant, Tempoaid, and auto sustaining attachments.

The first thing you notice about a Sherlock-Manning Player is that it requires no effort to operate. It "pedals" with unbelievable lightness and delicacy.

The Second thing you notice is that the Sherlock-Manning Player possesses the most extraordinary purity and sweetness of tone.

First and last, you notice the Sherlock-Manning Player is furnished the dealer at a price enabling him to make a splendid margin.

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Made in over 500⁺ styles and sizes—each with a distinct difference and each difference based on the peculiar conditions of a specific business.

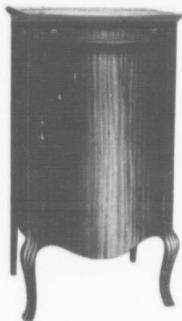
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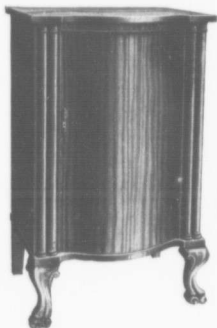
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Published on the 7th of the month

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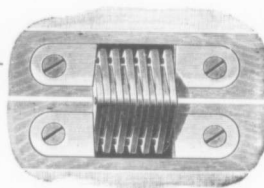
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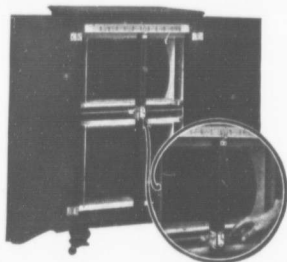
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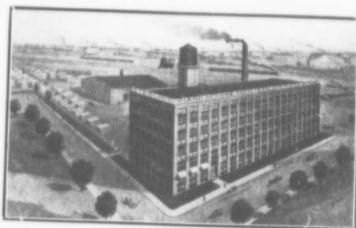
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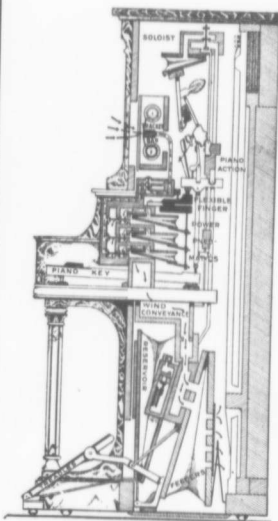
Style 20, Interior View.



Style 30, Interior View



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*"I am responsible to
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as to the Dealer,"*

remarked a piano manufacturer recently.



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"Recognized Standard of the World."

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The Williams Bugle

Short Talks to Live Dealers About Business

HAVE you seen or heard about the new Vareni, transparent, decalcomania signs that we are supplying dealers for their windows? Write us about them. They are the "goods."

YARMOUTH, N.S., March 24th, 1913.

The R. S. Williams & Sons Company, Limited, Montreal, Que., Gentlemen,—Your communication of March 14th at hand, in regards to application of Mr. W. F. Gridley for one of your catalogues, and your reply recommending him placing his order with Boston Music Store for which I thank you very much. It is very gratifying for the retail dealer to know that he is protected in this manner. I have written Mr. Gridley and no doubt he will give me a call when he wishes to make a purchase. Thanking you for your assistance in this matter, I remain, yours respectfully, Mrs. J. W. Boyd, manager, Boston Music Store.

DO you know why it is that the business of this Company is over ten times as great to-day as it was ten years ago? Maybe you don't, so we'll tell you: It's because we supply the Dealers with the right goods at the right prices and protect them by never doing any business direct when there is the possibility of sending it through dealers.

PREECEVILLE, SASK., March 29th, 1913.

The R. S. Williams & Sons Co., Limited, Winnipeg, Man. Gentlemen,—I appreciate very much your letter of the 25th inst., in which you refer me to Mr. C. M. Simonsdahl, of this district, whom I know personally and who at heart has been my customer. I understand the reason why he asked for your catalogue, he wanted to get the inside prices. He knows I am dealing with you. I appreciate very much your protective policy. Yours respectfully. (Signed) Swan, Carlson.

DO you get the Williams Echo, our little trade publication for our dealers? A new "musical wonder" is illustrated and described in the last issue of the "Echo" and dealers interested should write asking for a copy of this May number.

ELKHORN, MAN., February 20th, 1913.

The R. S. Williams & Sons Co., Winnipeg, Man. Dear Sirs,—I beg to thank you for your referring Mr. J. Hartley's enquiry for flute to our store, and to say that I have to-day

written him that we carry your goods, and should we be able to secure his order will certainly send it through you. Might say that I appreciate your plan, and when placing my order for full goods will give your firm first chance. Yours respectfully, (Signed) J. Mooney.



Let Joy Be Unconfined

BUT into the open! Boating, picnics, motoring, moonlight excursions, evening gatherings—all these are the joys that will soon be with us.

And with these pleasures will come a demand for Edison Phonographs, that great little entertainer that drives care away, makes you laugh, sing, and be happy.

On the verandah in the evening, the entire family can arrange themselves comfortably amid cushions and chairs and enjoy a concert to which the finest bands, orchestras and artists would contribute their best selections.

If the Edison Phonograph was popular in summers gone by, how much MORE popular it will be now that the records are INDESTRUCTIBLE and the instruments are equipped with the diamond reproducing point, that both magnifies and sweetens the tone.

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R.S. MUSICAL INSTRUMENTS OF QUALITY LIMITED.

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CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

In the interests of the Musical Industries in Canada, including Piano, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise, Sheet Music and all kindred trades.

\$1.00 per year in Canada; 5s. in Great Britain; \$2.00 in other countries

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VOL. XIII.

TORONTO, MAY, 1913.

NO. 12.

The Money Market.

MONEY is tight. In some quarters one could go a step farther and say it is almost impossible to obtain loans. Many firms have been asked by their banks to reduce their indebtedness. It is therefore not to be wondered at, that long dated transactions are not regarded favorably and that short credits are the order of the day. In the past, as dealers generally know, long drawn out credits have existed to the detriment of trade. "How long can I have to pay," was too frequently the question, rather than "what is the lowest cash price." But now sixty day paper is becoming a thirty-day dating, and notes drawn at long terms are avoided, if not refused. Business men are assured by leading financiers that the money market will not reach a serious state, in which case a temporary "pulling up" will not be without its benefits. "It's an ill wind that blows nobody good.

The Old Order Reversed.

NOT long ago factories were strictly guarded by such signs as "Keep out," "For employees only," "No admittance," and so on. The public were kept in ignorance of factory methods and manufacturing equipment. Now the up-to-dateness of piano and organ factories are a credit to the trade. Retailers and salesmen visit them for educational reasons. More than that, they take time to go through the supply plants to become informed upon actions, keys, hammers, strings. Articles on ivory, veneers, varnish and hardware are read more generally than ever before. But beyond that, not infrequently are cases cited where sales are made by taking prospective buyers of an instrument through the factory. The making of a piano or organ is something to be proud of—not something to conceal.

Untuned Pianos Hinder Sales.

EVERY untuned piano in any locality is a poor advertisement for that make and for the dealer who sold it. In words similar to these a salesman recently expressed his views. This opinion was brought to the mind of one of the editors of this Journal while waiting for a suburban car. Someone was playing a piano in a house near the waiting room. It was badly in need of tuning—in fact perhaps had never received any attention from a tuner since it was purchased years before. Two other occupants of the same waiting room were

ladies of that neighborhood. "What's that piece Tilly is playing?" asked one of the women. "I forget the name of it," answered the other, "but it's one of the popular songs. Isn't that piano fierce? Why don't they get it tuned?" To the first speaker's enquiry, "What make is it?" she was answered, "Oh, it's a piano." "Well, I wouldn't have a thing that sounded like that," retorted the questioner. It would require some salesmanship to overcome that woman's prejudice, wouldn't it?

Neglect of Collections.

NEGLECT of collections is frequently the direct reason that retailers find it necessary to ask their creditors for renewals, and the inordinate desire for volume of business in turn accounts for much of the poor or neglected collections. Selling pianos, or any other merchandise, is not good salesmanship if collections are impossible or so costly as to be unprofitable. A less number of sales with good payments down, and made to responsible parties who will meet their instalments when due, is more profitable in dollars and pence of mind than a large number of sales that may include an abnormal proportion of repossessions or costly collections. True, it is nothing more or less than common business sense to turn down the "prospect" that the dealer knows cannot afford to buy rather than yield to that instinct that seems inherent in many human beings to take a gambling chance. There is an unprofitable proportion of this class of trade, and instead of being interested in pianos there are people who should be buying themselves washing machines or paying their grocery debts, and these people always seem to find some dealer who is either misled by their statements, or is willing to take a costly chance.

Connecting Names and Faces.

WITH some people instantly connecting names and faces is a gift, but any salesman can acquire the faculty if he lacks it. The ability to call a customer by name when he enters the store is a valuable asset. The customer is not only pardonably flattered by being remembered, but he is entitled to expect to be remembered. A poor memory can be improved and any diplomatic salesman, who has secured the customer's order can, while securing it, get the customer into conversation so that his face and name will be fixed in his memory.

There is no class of merchant so apt in remembering names and faces as are piano men. Their business, by its very nature, demands politeness and the remembering of names is largely an act of courtesy. There are just enough exceptions to make themselves conspicuous, and the wonder is that they succeed as well as they do.

Time to Organize.

THE annual recurrence of the convention period of the piano merchants of the United States, who have an effective association, and one that is strong numerically, always suggests what great opportunities there are in Canada for a similar organization. Individual dealers in this country have from time to time emphasized the value that an association of dealers could be. Local organizations have come and gone, each doing much good in its own territory and demonstrating the field for accomplishment. The dealers in Montreal were well organized, but the association in that city appears to have fallen into a lasting sleep, and a similar condition affects a once active association in Winnipeg. There is never wanting legitimate reason for competing dealers to meet frequently and co-operate in keeping business free from undesirable features.

In addition to all other reasons why Canadian dealers should meet together at least once a year, there is now the very important problem of the player roll trade, which is in anything but a satisfactory condition, with its fifty-seven varieties of retail prices and rental methods. Nobody underrates the influence on player trade of the roll business, to say nothing of the direct individual importance of the line itself, but as the Journal's cartoonist pictured in the last issue, the retail trade seems to take an unholy delight in slamming each other and cutting the life out of the roll.

The Stencil Piano.

A SUCCESSFUL and extensive manufacturer of pianos in the United States is quoted as having predicted that in less than ten years "the trade-marked lines will be controlling the situation." He also says that "if the purchaser can buy a piano at retail from \$250 upward, with a guarantee back of it and quality and fixed retail price, what object would there be in buying an unknown 'stencil' piano? And he will not do it. The 'stencil' and 'just-as-good' piano have seen their best days." It would appear that the tendency to produce 'stencil' instruments in Canada is increasing, caused by the belief of so many retailers that by selling instruments with their own names on them, or names controlled by themselves, that they are building up a personal franchise. While the quantities of stenciled instruments may be on the increase, this is an age of trade-marked commodities. The growth of national advertising whereby the consumer is made acquainted with branded articles of every description, has revolutionized retail merchandising. At one time the consumer in buying groceries, for example, was dependent entirely upon the retailer for the quality and cleanliness of what he bought, and which was almost entirely bulk goods. Packed goods and national advertising came together, and now the consumer knows what he gets, as well as the dealer does, and has the assurance of the manufacturer's reputation behind the article.

From the piano manufacturer's standpoint it would appear that the surest road to permanent business is to

pass up the 'stencil' trade and produce only instruments that are known as his product and that have his reputation and guarantee behind them. There are, however, legitimate and illegitimate 'stencils,' and there are manufacturers who are thoroughly convinced that they have done themselves irreparable injury in the past by producing instruments that in no way identify the maker, or that possibly would not do credit to the maker if his name were identified with them. Agencies for reputable and standard lines of anything are always in greater demand than the supply, while outlets for nameless lines, and lines not vouched for by their authors, must be sought continually.

From the retailer's standpoint, it is only natural to expect that the manufacturer is going to take the greater care in the production of the article that bears his name, than with the article that he ceases to be identified with the minute it is shipped, no matter what the price arrangements are.

The Question of Stencils.

APROPOS of the decision that "stencil" pianos shall not be allowed at the all British Music Trade Exhibition to be held in London in September, the subject of stencils has become a live topic in England. A correspondent in a recent issue of the London Music Trade Review says:—

"Without wishing to quote any particular writer, could the public be brought to see, as we do, the danger of illegitimates as thoroughly as those in the trade, a great deal of trouble would be saved. This question of Stencils is one which requires looking at with a more than broad mind, because after so many years it is difficult to wipe out what is likely to become a trade custom if allowed to continue. In a recent case in the Courts we heard of such name as 'Mozart, Berlin,' being placed upon an English-made piano, and we wonder whether this is covered by the Merchandise Marks Act. It certainly is not a correct description of the goods offered for sale. To the educated the above title will simply convey something that is obviously absurd. There is no doubt that the dealers have a legitimate right to the use of a trade-mark, and in many cases in the country they have such a name registered; they also, according to trade custom, are entitled to put their own name on any piano they buy; but for them to put their own name on a foreign piano, and marking same as made in this country, is not only misleading, but manifestly unfair to the public and the British manufacturers. Therefore, as a start, let it be made criminal to place other than the name of the town or country in addition at present to any name preferred. This would have the early effect of making such a description as Beethoven, London, look too funny to in any way take in the public. Other steps might later be taken in the general interests of the manufacturers and dealers, for it has been said that the objects of the Associations are, among other worthy objects, to clean the trade, and, surely, to clear out all opportunity for unclean, unfair, or misleading trade should redound to the credit of all concerned."

Talking Machine Instalment Business.

DEALERS who are featuring the instalment business in selling talking machines, claim that they can materially increase their sales in this way. It is quite natural to suppose they would, for there are many good

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IN FAUST

Let these Great Artists Select Your Piano

THE most significant chapter in the history of Canadian pianoforte construction records the brilliant achievements of this piano. Regarded from its inception as one of the world's great pianos, the pre-eminence of the

New Scale Williams Piano

has been confirmed by the almost unanimous endorsement of the renowned vocalists, violinists and pianists who have visited Canada. The following quotations are from a fascinating collection of autographed letters which will be sent you on request for book 3B:

"Equals any instrument I have seen."

"Remarkable qualities quite out of the ordinary."

"A concert instrument of the highest class."

"Rich, even tone and sympathetic quality of great value."

W. Mason *May Slack*

Frank Bigham *William Lewis*

William Lewis *Wm. Wood*

Wm. Butt *Alvin Niles*

"The exquisite, liquid tone was an inspiration."

"The sweet, round, mellow tone make it a perfect instrument"

"I congratulate you on giving Canada a piano of such great merit."

"The piano possesses brilliancy and purity of tone quality."

The Williams Piano Company Limited
Oshawa, Ontario

One of the 1913 Advertisements run in Newspapers throughout Canada.

Oshawa, April 28th, 1913.

Mr. Piano Dealer:

Your agency for the New Scale Williams Piano will give your store added prestige through the artistic approval rendered this instrument by the most famous musicians. Our extensive national advertising and our co-operative selling system will entrench you against competition and build your business on a quality basis. Write for open territory.

The WILLIAMS PIANO CO., Limited
OSHAWA, - ONTARIO

"prospects" who would never have enough ready cash to purchase an outfit such as they could afford, and would probably not invest the money this way if they had it. Yet such people are frequently ready purchasers on an instalment basis. There is, however, a general lack of uniformity in terms, consequently competition has resulted in concessions in some instances that are not desirable.

The manufacturers have fixed the prices at which machines and records shall be sold for cash, but obviously they do not desire to add to their burdens by forcing the dealer to get interest on his money if he does not want it. While it is the individual dealer's own business as to what instalment terms he gives customers, and while the profits of the business may permit selling on payments without interest at the cash prices, it is not good business. Instalment business will sell more goods, but the selling expense will be higher, as it must include cost of collections and of book-keeping.

The Use of the Needle for Talking Machines.

WHEN large sized pianos were fashionable and higher priced than smaller instruments, customers were told that size was necessary to produce a satisfactory volume. The degree of the demonstrator's accomplishment was measured by his ability to pound hard. It was generally supposed that a preference for less volume or a freer use of the soft pedal indicated a lack of musical taste. But things have changed, and a demand for more sweetness with less noise, no longer means a lack of musical appreciation. Some talking machine salesmen need to learn the lesson that the piano demonstrator has learned. They need to learn to discriminate in the use of the needle. The comparatively small size of the individual demonstrating room makes it more imperative that the salesman give attention to acoustics. If it were possible to crowd a military band into a ten by twelve room no human being would enjoy their playing therein, nor does the individual in the same room desire to be deafened by means of the talking machine. Softness and clearness are two of the most important features that salesmen should emphasize, as they interest the average customer more than the fact that the sound will fill a concert hall.

On Handling Good Records.

JUDGING from the class of records that they are specializing in, there are still some dealers who have not realized that the talking machine is several laps beyond the amusement stage. They seem to think that all prospective buyers are influenced by what makes them laugh or what is intended to tickle their humor. The magnificent development of the industry has not been on the comic and ragtime, but is the result of the talking machine having attained to the standard of a legitimate musical instrument, by means of which music-loving people can be entertained and edified by the voices and playing of the musical stars. It is the better music that has caused people to take so kindly to the talking machine, and in fact the better artists and their better music have had to live down an unfavorable impression created by the rag-time and the burlesque. The latter has its place, but its place in influencing the better buyers is relatively small in comparison with those musicians capable of interpreting the classics. All this is in further emphasis of the necessity of featuring good

music. The good music is more profitable to sell, it converts non-interested persons into admirers of the talking machine and prevents regular users of it from becoming tired of it as is invariably the case where the customer loads up with what is merely intended to amuse. The wisdom of giving the better music the place of prominence in the record stock must be apparent to any dealer desirous of cultivating a clean and profitable class of trade.

Wondered Why Talking Machines Didn't Pay.

HE had many excuses and complaints to make when the wholesale traveller called. Had decided to give up the agency in fact, until he realized that the traveller wanted him to do that very thing, or else sell more goods. He was not a typical dealer by any means, but was typical of a certain class. He complained, for example, that a local citizen, a near neighbor, had spent over two hundred dollars on an outfit that month, but passed him by and bought in Toronto. "Could you blame him?" asked the traveller, "there's nothing here to show the man that you could have supplied him. Your two or three machines are hidden away where a person couldn't see them without hunting for them, and I would like to bet a new hat that you haven't spent ten dollars in advertising the line since you took it on."

"Advertise," exclaimed the dealer, "why should I advertise? Don't the manufacturers do the advertising? Isn't that one of the reasons you got me to sign up?" "Yes," admitted the traveller, "the house advertises to the consumer all right, but the house can't come in here and tell all your people that you have the goods, that's for you to do. Furthermore, you want to put in a representative stock before you start telling them anything, and arrange it so that it will look like something. All live dealers use their windows, they use our circular letters, they use their own ideas and they use ours, and they make money out of the line. Now, if you want Blank to have this agency just say so."

Preparation for Selling.

GREAT importance is placed upon the training of their salesmen by the management of the National Cash Register Company, and the thought behind many of their educational talks makes these instructive to salesmen in the music trades. A recent talk which is here given, is a whole lecture boiled down to a few words—but every word counts. "It is only what the prospective purchaser believes of what you say that helps to sell goods. He must have absolute confidence in what you tell him.

"It behooves you to know what you know, to classify your knowledge of the business, to have every selling point at instant command, and to be able to dispel, with correct and compelling thoughts, any wrong impression which the prospect may hold. Unless you go straight to the point, say what you have to say in an interesting, clear and convincing manner, you are building up barriers of distrust and indifference which later you will have to tear down. That merchant judges what you are trying to sell him, a great deal by your presentation of its merits. If you approach him in a business-like way—with your train of thoughts logically arranged—you will command attention and sympathetic understanding.

"To know what you know requires mental discipline. A man without mental control is like a wooden soldier

which always has its sword raised, but never strikes a blow.

"Nature merely gives you power to become, and the becoming is always conditional on mental exercise. It is well to remember that knowledge and inspiration must be the companions of daily labor. You must not be satisfied to do what you can with an undisciplined mind and your present ability. Be ambitious to do the greater things which are possible only when you know what you know. In undertaking the conquest of your brain, it is extremely important to form strong bonds of association between thought and action. The thought of work must be fused into accomplishment by the heat of action.

"Every man who has risen to commercial eminence has voluntarily subjected himself to mental discipline. Fortunate indeed is the man who can feel that he has so prepared himself for every successive enterprise that when the time comes for it to be carried into execution, his training will ensure success. He is the man who knows what he knows, who knows the how and when and why of good salesmanship."

Handling a Difficult Customer.

MANY times proprietors have been perplexed by that nervous customer who snapped out the door and straightway went to a competitor because she did not receive the immediate attention to which she thought Her Highness was entitled," confided a talking machine retailer to the Journal man, who dropped into his store for a chat.

"Many times salesmen have been exasperated by the slightest remarks and curt replies of that particular type to which you have been most attentive.

"Oftentimes both have let a nerve-trying 'shopper' walk out rather than put the utmost efforts into the prospective sale. But did it ever occur to you that sales made under these trying circumstances pay the biggest dividends and yield the greatest amount of 'net' profit—that while they require the greatest amount of tact, skill and patience, they pay proportionate returns? Remember, it takes the gross profits of all the loyal patrons who are 'glued' to your store to pay the rent and tax and heat; while the difficult sales that do escape, or would but for that supreme talent of superior salesmanship supported mayhap by mock courtesy, carry with them not only the 'net' profits but the 'gross' as well. In other words, in those difficult sales made that would otherwise escape, the gross profit is net profit, and the real returns on such sales are mathematically tenfold the other.

"The other day I arrived at a hotel just as the dining room closed. The head waiter said, 'You are too late.' The head clerk commanded, 'Let him in.' I was served with food that would have been wasted and that hotel was ahead the whole price of that meal, whereas it took nearly the entire price of every other man's dinner to pay the fixed expenses. That clerk knew the value of the customer 'who would otherwise escape'—the head waiter did not. Then look well after those elusive customers on whom your business depends for larger dividends, and if you do this the 'easy' ones will take care of themselves and incidentally the running expenses of your business.

"Salesmen, remember that 75 per cent. of the trade is easily sold—any 'clerk' can do it. But that other 25

per cent.—'aye, there's the rub.' It requires salesmanship—trained talent to 'close' out this trade. Any \$9.00 per week 'clerk' can 'wait on' the former, but it takes a \$25.00 salesman to keep the latter from walking out the door."

Selling on Confidence.

"Honest conviction honestly expressed has an honest ring and never carries any other effect than that of confidence." This is the statement of Frederick G. Davis, an experienced sales manager, from whose contributions to *Printers' Ink* this is taken.

THE average man may not reason out just why he "believes every word" that one man says, and has serious doubts about another. It is not necessary that he should reason out the effect upon himself. It is quite sufficient for our purpose to know or realize that such conditions exist. The salesman, as a rule, stands for just what his house and its management stands for, and if he is equipped with selling arguments that ring true, that will exercise a silent influence upon the buyer, it is because he has been given reasons and arguments that he can use and build upon that are true. True to the degree of not allowing a single word of deceit or misrepresentation—true to the very core.

Many an order or contract has been closed, through the influence of the feeling of confidence, rather than by words. It is that wireless, wordless message that we are constantly sending out that finally tells the story and brings results. It is along this line of applied reasoning that lasting and producing enthusiasm is engendered in the salesman for his house, for his goods, and perhaps as great as anything else, for himself.

It should never be lost sight of that the more you can emphasize a man's individuality in his work, the stronger he becomes as a vital force in the make-up of the organization. There is nothing more out of line with business-building than to endeavor to minimize the personality of a man, for the sake of emphasizing business. It means an organization with the personal factor eliminated. The House is to be congratulated when the "boys" refer to the business as "ours." It is an invariable indication of real interest upon their part—the result of real interest upon the part of the House.

I have yet to find a really big man, in business or out of it, who was not big enough and broad enough to be honestly democratic in his methods, and thereby, in a perfectly natural and unconscious way, draw his organization closer to him, multiplying again the element of productive, enthusiastic salesmanship.

Lighting the Show Window.

By Harold Cantwell.

THE average merchant is not alive to the possibilities of high-class scientific window lighting and to the improvements in show window lighting which have been made within the last two or three years. Most retailers, however, are more or less cognizant of the immense advertising value of the show window, which is evidenced in numerous instances by the elaborate fittings which characterize modern display windows, and also by the constantly increasing demand for thoroughly competent window dressers.

Eloquent testimony to the merchant's appreciation of the advertising value of his window frontage is shown in the frequent alterations of old-time store-

fronts, involving in many instances the sacrifice of beautiful monolithic marble columns and other artistic and massive structural features, in order to gain a few more feet of window space. That a show window attractive by day can be made doubly attractive by night is realized by some concerns, but few merchants are fully aware of the possibilities of staging this effect to the best advantage and with the minimum cost of maintenance. It is now coming to be more generally recognized that the window display can best be brought out in sharp relief by focusing the light upon the merchandise, and, at the same time, without the light source being visible to the eye.

It is a well-known fact that visual acuity is lessened by the eye being directly exposed to a brilliant source of light, and that details clearly discernible with the source shaded are frequently lost and always dimmed when a bright light is directly exposed to the retina. The explanation of the phenomenon is simple; the pupil of the eye requires time in which to accommodate itself to a strong light and is, under that light, unable to at once clearly distinguish details. Persons accustomed to motoring at night will recall that, by means of the illumination of the usual acetylene lamps, objects in the road ahead are clearly visible, but when approaching an arc lamp these same objects become less prominent and at times almost invisible.

This result is not brought about because there is a lessening of the illumination, but the objects appear less distinct because the brilliant illumination from the arc light is in the direct line of vision and there is a partial blinding of the vision. An important factor in the effectiveness of an evening display is found in the distribution of the light in such a way as to materially affect the tone of the illumination. Many a show window is well lighted in the front half, while the display in the back of the enclosure is in comparative shadow. Frequently these conditions are reversed, with an excess of illumination in the rear of the window and a low degree of intensity at the front, near the plate glass. The window that is ideally illuminated is the one in which there are no light streaks or shadows. Because the average merchant has given little attention to the matter it is difficult for him to realize what a slight variation in a reflector design will bring about in the way of improved illumination for his window display. A small difference, however, in the design of a reflector will frequently effect a considerable difference in the window illumination.

Take, for instance, a window ten feet high, at the top of which a reflector with the planes or panels set at slightly varying angles. Two rays of light from two of these panels may, at a distance of twelve inches, be only an inch or two apart, but when these rays reach the floor, ten feet away, they will diverge to a distance of several feet. The slight tilt of a hand-mirror reflecting the sun's rays and the wide arc of the resulting beam of light aptly illustrate this point.

It is possible, when given the exact dimensions of a window with the exact position where the reflector must be placed in that window, and the height to which the goods are generally dressed, to design a reflector that will distribute the light so that it will exactly and evenly cover the goods on display, and the goods only. The sidewalk and top background of the window will be left

in comparative shade, thus giving conditions most favorable for focusing attention where desired, namely, on the goods displayed. Reflectors are now available which are made of cold drawn bronze and other materials and in fancy or simple moldings, thus serving as ornaments by day and adding materially to the beauty of the transom as viewed from within the store.

A fault generally found in otherwise good window lighting, and one which can be easily overcome, is the annoying back-glare of the lamps and reflectors in the polished back or mirrors of a window and frequently upon the glass above the lower background. If accurate data as to the details of a window are given to the intelligent manufacturer of reflecting devices it is a simple matter to construct a window reflector in such a way as to entirely overcome these back objectionable reflections.

MUSICAL INSTRUMENTS IN THE TROPICS.

By U. S. Consul at Bombay, India.

Musical instruments composed mostly of wood suffer more in India from the climate than any other structure of the same materials. Organs, pianos, violins and guitars require frequent repairs on account of the shrinking and swelling of their material during the changes from wet to dry weather. The movement of wood in swelling being across the grain and not in the length, swelling and shrinking tend to separate the pieces and injure their musical effect. One of the best and most experienced authorities in India, himself a manufacturer of pianos, states that the life of the best sounding board, in India, is, on an average, 18 months. At the end of this time it needs rebuilding to restore the original tone. No other material has yet been found to take the place of wood in the sounding board of musical instruments. Although they are built of the most carefully selected and seasoned wood, they have to be put together in a stove where the heat is as high as the workman can bear. This shrinks the wood to the greatest degree, and in this state it is firmly fixed to an iron or steel frame. When in a damp atmosphere it swells irregularly and this swelling always ends in rupture to a greater or less extent. Rebuilding of the board is then the only remedy.

FIRE CHIEF'S HINTS TO BUSINESS MEN.

Here are some useful hints to business men by Fire Chief Davis, of Victoria, B.C.:-

"Stop the practice of tying electric drop wires by string or wire, and disallow paper shades to be placed around the bulbs.

"At the closing hour all windows are to be shut and all electric lights are to be shut off except in hallways or stairways.

"No inflammable material (paper, cardboard, cloth, wood and so forth) to be placed near steam radiators or pipes.

"In smoking in your office, do not throw ashes of cigar or pipe, or the unburnt match, into the waste paper basket.

"All oily waste, floor sweepings and other refuse must be placed in a proper receptacle provided for that purpose, and it is your duty to see that they are emptied each day.

"See that the doors over switch and panel boards are at all times kept closed."

THE SPECIAL SALE ARTIST.

A paper read by D. C. Harmon of Memphis, Tenn., at the Convention of the National Association of Piano Dealers of America, held at Atlantic City in 1912, and by that body distributed in pamphlet form.

AT the 1912 Convention of the National Association of Piano Dealers of America, in which organization a number of Canadian firms hold membership, the outstanding feature of the business programme was an address by Mr. D. C. Harmon, of Memphis, Tennessee, entitled, "The Special Sale Artist." So strong was the impression made by him and so favorably was his address received that the executive of the above named association decided to print and circulate it in pamphlet form.

In Canada the subject of special sales—legitimate and otherwise, according to the ethics of the trade,—have occupied a large share of the interest of dealers and manufacturers, and individual firms interviewed by Canadian Music Trades Journal, have expressed their concurrence in the standard advocated by Mr. Harmon. The subject has also been discussed at meetings of the Canadian Piano and Organ Manufacturers' Association, and members of that body are in accord with the stand taken by Mr. Harmon. In view of the present interest in Canada as well as in the United States in the subject, Mr. Harmon's address as given, is here reproduced and commended to the careful perusal of the Journal's readers. Mr. President and Fellow Members of the National Association of Piano Merchants of America:

I am proud to be a member of this association. I am proud of its achievements, and I look forward with pleasure to the things it can and surely will do, and if I can say or do anything that will assist in the accomplishment of better and greater things, I shall be all the more pleased.

My subject, "The Special Sale Artist," is a very difficult one to handle, for three reasons: First, there is so much that could and should be said that I am somewhat in doubt as to where to begin and where to end. Second; there is scarcely anything I can say directly bearing on the subject that is not already apparent to all who have given the matter any thought. Third; there may be some of our members, though good and well meaning, who have been inveigled by the "Artist," or others who were unfortunately not in a position to refuse the demands of manufacturers who were after the business, regardless of the means. However, it is possible that some have not given this subject very much consideration and are not alive to the gravity of the situation, or there may be others who are indifferent because the "Special Sale Artist" has not invaded their domain. Nevertheless, the evils following in the wake of the "Special Sale Artist" are of sufficient magnitude to command the serious attention of every person interested in the selling of pianos, and in the uplift of the trade, and I believe a fair and impartial discussion will not come amiss at this meeting.

When our President asked me to read a paper on this subject, I first thought I would put the soft pedal on and "touch the keys" very gently, but after carefully weighing the evil in all its phases, I had to abandon that idea outright, or come as a plain clothes member. I am going to be frank, and in being frank, I shall be plain, and in being plain, I shall have to say things that I would rather not say, and I sincerely hope that no one will

take offense at any statement I shall make.

My criticism of the "Special Sale Artist" is based on Article 1, of our Constitution, which reads as follows:

"The object of this Association shall be the promotion and elevation of trade interests; the uniting for mutual protection against trade abuses; the encouragement of legislation beneficial to legitimate commerce; the diffusion of information of value to the piano trade; the amendment and improvement of business customs by which commercial interest as a whole may be benefited; the securing of co-operation and friendship between piano dealers by united action to advance the welfare of all engaged in this and kindred trades.

I do not believe it is ever too late to reform and reform, and I am sure that the schemes of the "Special Sale Artist" will heartily approve my action in inviting those indiscreet and credulous members to reserved seats in the front row of Clean Progressive Methods of Piano Selling, and enable them to participate in the cumulative benefits that result from a properly conducted piano business.

The words "a properly conducted piano business" means a great deal, but the advertising of any firm is the trust revelation of its conduct.

Right here is where these late disciples of Amnias, the "Special Sale Artists," get in their dishonest work—through the medium of advertising. A merchant's introduction to the public is through his advertising. This can be done in two ways—honestly and dishonestly. There is not a person engaged in the piano business who will say that the advertisements of the "Special Sale Artist" are honest; on the other hand, we all know that they are detestably dishonest—they are rotten to the core! We all know that such advertisements are detrimental to the entire piano business. It eventually hurts the merchant resorting to the Special Sale Scheme, as well as the merchant who is honestly striving to do a legitimate business. That the methods of the "Special Sale Artists" leave a bad impression, is obvious to every person who has given the question any thought. If these defamers of the piano business and their supporters had to drink the dregs of their concoction alone, this paper could assume the form of an expression of pity, instead of a strong appeal to the advocates of clean methods for self protection. I contend that the merchant who spends his money in honest, legitimate advertising has a right to protest and protest most vigorously against any person or persons whose advertisements are not only misleading, but degrading in a way.

The pages of a great many of our newspapers are plastered with "Was and Now" schemes, and "Club" schemes; and must have been an old maid, for it says, "No reasonable offer refused." I will quote extracts from a few of these ads, omitting names and addresses of their authors:

"Was \$500, now \$405;" a cut of a piano player, labelled "Was \$1,000, now \$295;" "Thirty Days Free Trial. No money down. \$1.00 per week. Free course of

music lessons by a leading conservatory. Your favorite pianos at less than cost of the raw materials used in their construction. Railroad fare paid to out-of-town customers." Does this sound like a trade uplift ad? Far from it.

A friend of mine had some business in the store of the manufacturer-dealer from whom this advertisement emanated. The manager was frank enough to make the following observations on his firm's methods of doing business: "What's the use of spending thirty years of your life to make a reputation when you can make more money on our plan in five years? If you make the money, what need have you for a reputation? You say it is almost as honorable as running a faro bank. Why our plan beats the faro bank to death. With the faro bank you have only a fixed percentage in your favor, while with our scheme you can raise the percentage and there is no limit to the game." This manager did not hesitate to admit that their advertisements were tissues of lies, and that their best salesman was the man who could tell the most original lies and the largest number of them, and he justified it all on the ground that "They were out for the money" and did not care a "T. D." for the reputation end of the business.

I know of another piano dealer who advertised a "closing out sale," and in his opening ad, on Saturday, had a cut of a Weber upright piano, labeled "Was \$500, now \$495;" another cut, illustrating a Steinway upright piano, labeled "Was \$550, now \$315." The sale was to begin at 9:00 o'clock Monday morning, and a lady telephoned Saturday afternoon at 5:00 o'clock that she would take the Steinway. The dealer answered that the instrument would not be placed on sale until 9:00 o'clock Monday morning. At five minutes to nine Monday morning she called at the store, and was then informed that the piano was sold. But the advertisements of both the Steinway and the Weber were continued for several weeks, and when one party sent in a money order for \$95.00 in payment for the Weber, and another party sent in a money order of \$115.00 for the Steinway, it was claimed that both instruments "were sold," but they declined to give the names and addresses of the purchasers. As a matter of fact, these two pianos were never in stock.

In another instance where a "Special Sale Artist," was employed, he published various cuts to represent pianos of standard makes. One of these was labeled "Steinway," and instead of reading "Was \$550, now \$175," it read, "Was \$550, now \$175." When a customer called to see this Steinway, he was told that it had been sold, and when pressed for details, the dealer gave the name and address of an out-of-town purchaser, who, upon investigation, proved to be fictitious.

In this connection, I want to direct attention to Article 4, Section 2, of our Constitution:

"This Association condemns the practice of advertising instruments not regularly carried, unless the advertiser offers them in good faith and stands ready to sell said instruments at once to any buyer."

Now let us turn our attention to "The Club Artist." He says: "500 Club Members Entered in One Big Purchase;" that hundreds of these pianos have been sold (intruding by the club dealer), at \$375; that they are sold regularly by leading dealers everywhere at \$400 and even \$425, and that the club piano is worth

every penny of it; but if you join the 500 club, the price is only \$267. Pay \$5 cash and \$6 per month. \$47 saved if cash is paid. Generosity seems to be the chief asset of the "Club Artist." He gives every member excursion rates on through cars, with free sleepers, free dinners, free drinks, free cigars, free life insurance which I understand has been declared illegal, and a free piano if he dies. The only truthful statements in the "Club Artists'" advertisements are the price and terms. The balance is absolutely untrue. We all know that the club is not a club; that it is as much of a myth as the pot of gold at the end of a rainbow; that the real value of the club piano is not \$375 or \$400 or \$425; that a piano of equal value can be obtained any time without the club excuse, right around the two hundred dollar mark. It is the "Club Artist's" grossly exaggerated and misleading statements that are so harmful to the trade in general.

Certificates, Etc.

I hate to do so, but here is where I must shake the red rag in the bull's face. Last year this Association, without one dissenting vote, passed a resolution condemning all forms of guessing contests and puzzle schemes, with their myriads of bogus checks and fake credit bills. I believe most of our members went away happy in the thought that the death-knell had been sounded for these frauds, and this feeling of confidence was strengthened when the Chief Promoter, a certain manufacturer, went so far as to publicly announce that all forms of contest and puzzle schemes would be discontinued with him. This same concern, while technically keeping its word, instead of climbing one step nearer to decency, descended to a still lower level, and we now find it sending out through the mails, credit bills for \$102.50, accompanied by a multipaged letter, advising the recipient that the full amount would be applied on any new piano of its manufacture. These credit bills and form letters purport to come from some advertising concern, but they are fully direct the sucker-alect to the manufacturer's local representative. The letters are evidently mailed out indiscriminately, and in substance, state that the bogus credit bill is only applicable on the manufacturer's piano, with the bogus price, and to further bait the sucker, the offer includes the choice of a gold watch or a chest of silver at the time purchase is made.

Now what makes the existence of the scheme artist possible? Because he knows that the majority of the merchants strive for a clean and honorable business, and will not retaliate in kind at the expense of their own self respect. The "Artist" works on the theory that a sucker is born every minute, and he is after them by holding up the lure of the unusual in the form of the "Club," "Was and Now"

buy, cheap jewelry, etc. With a good supply of raw material to work on, and without competition, he naturally prospers for a time, but is soon compelled to seek a new fishing ground.

If all piano merchants resorted to the same methods of the "Special Sale Artist," or to paraphrase the title of a popular song, "If Everybody Was Doing It," they would be put out of commission entirely; the public would understand and influence, but to what depths would the piano trade fall by so doing?

It is folly to attack these schemers without taking action for self protection. It is clear to all that they are a menace to our trade, and we know that they should be eliminated. But how, is the not afford to tolerate, but we can appeal to the law of self preservation. It is, therefore, clear that they should be exterminated, and on what better ground could we ask for their extermination than the fact that they are proven parasites in our trade?

Let us be in the distinctive class. Let us keep our own hands clean. Let us not indulge in any sort of harmful or misleading advertisements, or advertisements permissible of misconstruction, that might have a tendency to bring discredit on the trade in general, or upon the piano of a competitor.

Let not our advertisements be contaminated by association. Advertising is the moving spirit of our business, and piano merchants are liberal advertisers. Fortunately, those supporting the methods of the "Special Sale Artists" are in the minority. Let the newspapers, magazines and other publications decide whose advertisements are the more desirable and profitable—ours or those of the "Special Sale Artists." Let them understand that they cannot consistently expect both. One misleading advertisement in a publication brings discredit on every other advertisement, no matter how honestly written, or how good the intentions of the writer may be. This is a fact that everyone will admit. Insist on getting full value for your money. You cannot get it where your ad is subject to consideration in connection with fake ads. Our experience has proven that as a rule the publishers are men of high ideals, and I believe that if the facts relative to the advisability of investigating certain, I insist that a piano honestly priced at \$450 cannot be sold at \$87, or even three times \$87.

Let us invoke the aid of the Post Office Department, which has proven a most effective way to exterminate the guessing and other forms of contest advertising.

Let us call upon the State Legislatures for the enactment of a law making it an offense, punishable by a fine and, if ne-

cessary, imprisonment for running any form of misleading advertisements that are hurtful to the morals, health and pocket-book of the public.

Let us bring some pressure to bear on these manufacturers who are made us willing parties to the fraud by the use of their names and reputations without protest. Let us also bring strong pressure to bear on manufacturers who aid and abet these scheme artists in their practice of "Barnumizing" the public.

And lastly, let us bring into action the most efficient plan of all, Article 4, Section 4, of our Constitution, which provides that any member who fails to comply with the spirit and letter of the Constitution and By-Laws of this Association, shall be summarily dropped from membership. Gentlemen, I say to you that if this Association will fearlessly use the remedy and weapon already in its hands, as provided by its Constitution, the "Special Sale Artist" would "take to tall timber." He would disappear as if by magic. The atmosphere would be clarified. The piano merchant could hold his head higher; he would have more respect for the piano business, and he would command the confidence and respect of the public.

Now gentlemen, we should not dodge or side-step this question. Let us look the "Special Sale Artist" squarely in the face and never bat an eye. Let us meet the issue like men. If this section of our Constitution is wrong, let's repeal it. If it is right, let's enforce it. If the selling methods of the "Special Sale Artist" are eminently fair and perfectly correct, and the proper way to elevate the trade, to improve business customs, to cement friendship between piano dealers, and advance the welfare of all engaged in this and kindred interests—then gentlemen, let us frankly admit our indebtedness to him, vote him our fervid thanks, and publicly acknowledge him the Moses of the piano business; a model of excellence; that to emulate his beautiful and unselfish example will mean the full attainment and rich realization of the Pinnacle of Piano Progress and Prosperity.

Let it be understood that this Association stands for the everlasting principles of Truth, Honor and Justice, and to endure, it must faithfully and fearlessly carry them out to the letter and in the spirit of our Constitution and By-Laws.

May God speed the day when we will all be brought to a full realization of the blessings of true fellowship, so beautifully expressed by William Morris:

"Fellowship is heaven, and the lack of fellowship is hell; fellowship is life and the lack of fellowship is death, it is for fellowship's sake that ye do them. Therefore, I bid you not dwell in hell, but in heaven—upon earth, which is a part of heaven and, forsooth, no foul part."

TWO MEN IN A BOAT.

While Canadians have been hearing a great deal about the Navy question and the building of ships, one member of the music trades has been "Saying nothing but sawing wood." The result is not a dreadnought, but an 18 ft. motor boat, and credit for that accomplishment is due John A. Morris, who is known to many in the trade as the right-hand man of Herr Carl Zeidler, Canada's pioneer piano supply man. Mr. Morris and his brother-in-law, Mr. Bob Livingstone, who is a specialist in motor-boat and automobile machinery, have

been working faithfully in their spare time for some months. The culmination of their efforts is a splendid boat, which they have named the "Macquay." Mr. Morris may well be proud of this craft, and it is hoped that a fine bright day may be provided for the official launching, which will probably be on the 24th of this month.

A bandsman sent in a complaint that the snare drum sent him did not suit, as he required one in E flat.

WHY SLAUGHTER PERFORATED ROLL PRICES?

Rolls Important in Development of Player Business.

More Interesting Letters from Retailers.

WHILE there is splendid unanimity as to the need for a reformation in the methods of retailing perforated rolls, the dealer is not to be found who commenced cutting prices or giving away rolls on his own initiative. He always does so because "the others started it and he had to do the same." If the energy and versatility displayed in handling the perforated roll in as many ways as there are dealers, were directed into pursuing this branch of the music business as a legitimate proposition, there would be an immense increase in the consumption of rolls.

Retailers are awakening to a realization of the fact that the perforated roll has an important bearing in the future success of their player trade. They realize that only by the application of common business principles can the roll department be made satisfactory, and this means its acknowledgment as a component part of the trade and not a mere side line that may be indifferently handled or slighted altogether. The dealers who realize this fact to the extent of inaugurating reforms in their own stores, are unfortunately too few, but nevertheless there are enough of them to prove that perforated rolls can be retailed at list prices and that the public, or a sufficient proportion of it, appreciates the efficient service that cannot be maintained at a profit at less than the catalogue prices of the rolls.

When retailers take the stand that the player is an article so high priced that concessions in the way of free rolls or rolls at wholesale prices are necessary, it is not surprising that their customers should endorse their sentiments. If the article is worth the price asked, no matter what the price is, the public will buy and not expect or ask for unbusinesslike concessions, but the price must include efficient service.

Some salesmen consider their duty ended when a contract has been signed. Probably reflecting the ideas of the house employing them, they consider it none of their business what rolls the customer buys, or whether he buys any; or if a number of rolls are given free with the player, they let him make any sort of a selection he likes, without a suggestion or a word of advice. The man intelligent enough to make a sale should be intelligent enough to decide whether his customer needs assistance or not, or whether he would resent friendly advances along this line or not. But the fact remains that there are player piano owners now regretting their first purchases of perforated rolls, just as there are talking machine owners realizing the foolishness of their first selection of records. This fact is suggested by the owner of a new player piano who expressed his regret that he purchased so many ragtime titles. "I'm tired of them already," said he, "but I can't afford any more for a while." Incidentally this same customer is being educated to the fact that he can buy rolls at anywhere from catalogue price to fifty per cent. off, and he is busy finding out where he can buy the cheapest.

1. Is it in the best interests of either player piano or roll trade that rolls be given free with each instrument sold? If so, what should be the maximum quantity?

2. Is it good business, or is it necessary to

retail perforated music rolls at less than list prices?

3. Is the circulating or rental library or music rolls a good proposition for the music dealer's business?

4. Can you suggest any plan whereby the unprofitable and unsatisfactory features of the music roll business could be removed?

The foregoing questions, which have been asked in the last two issues of the Journal and in letters addressed to a number of dealers in different centres, have brought many replies. A number of these we published in preceding issues. The following, reproduced in the order received, add further interesting expressions to a discussion to which everyone interested in the development of the perforated roll and player piano trades, is invited to participate. Send in a statement of your ideas.

Newcombe Piano Co., Ltd., Toronto.

Dear Sir:—

In re No. 1. Might say that in our opinion it is not in the best interests of the business, especially the business of the future, to give music rolls with the player.

2. No, in our opinion it is not good business to get less than the retail price for music rolls.

3. The writer was never in accord with the rental library of music rolls. Did not think it a good proposition from the start, and for that reason never installed that system. . . . There is not enough in it to employ the help necessary to protect ourselves against old and damaged music, and for that reason, gives the customers too much leeway and takes away the profit.

4. As suggesting any plan of eliminating the unprofitable and unsatisfactory features of the music roll business, we are almost at a loss to suggest a plan that would be workable, other than that the Association stand together and bond themselves not to let any music rolls go out under the list price, and separate from any sale. We are prepared on our part to take this stand providing all the rest of the dealers do likewise. Of course, unless it was to be unanimous, it would not be workable.

H. G. Stanton, General Manager R. S. Williams & Sons Co., Ltd., Toronto.

Your general letter of March the 31st to the trade has found its way to my desk. Owing to your interest in the matter, take pleasure in complying with your wish for an expression of view.

In the first place, I do not think any good can be done by taking the matter up through the piano dealers. Owing to the great number of dealers in this country and the wide variance of conditions under which they are doing business, it is to my mind impossible for them to view the question in anything like an equal manner. Assuming, however, that you could so interest the trade, I should answer your questions in the order they appear, as follows:

It is in the best interest of the trade that rolls be given free with each instrument, and I would set as a fair quantity ten rolls. The reason for this opinion is that it would be impossible to get the dealers, especially the smaller dealers, to adhere to any plan of selling without giving at least some rolls, and even regardless of the trade holding out for the sale of the piano or the player piano, and any extras to be additional, it does seem, for an article of that price, rather an arbitrary attitude not to give something which is so generally accepted as a part and parcel of the instrument itself.

I do not think it is good business to sell music rolls at less than list prices, and while it may not be necessary to do so in some cities or section of the countries, it certainly is in others. I think, however, if any co-operation could be established by which the list price could be maintained, it would be to the best interest of both the trade and the roll manufacturers.

The circulating library or rental library of music rolls is not a good proposition. This is evidenced by the numerous plans that have been adopted by different houses from time to time, so that probably every plan possible has been tried out and

yet I do not know of a single concern outside of the manufacturers themselves who are satisfied with the results of the rental library.

The best plan to make the roll business profitable would be to give only, say ten rolls with every player sold, sell any future rolls at full list price. With this plan enforced, the margin of profit would be sufficiently interesting to warrant dealers carrying a good stock of rolls, thus improving conditions of the manufacturers, the users and the dealers. This, however, I do not think can be brought about by any influence upon the dealers, but only by the roll manufacturers themselves, or at least only with their hearty support and co-operation.

Heintzman & Co. Ltd., Toronto.

Referring to your circular letter re giving music rolls away with player pianos, would say that the present arrangement with the manufacturers to give \$15 worth of music, seems a reasonable one, as it enables the customer to have the use of the piano, and also facilitates the sale of same.

Re your second question as to whether it is necessary to retail perforated music rolls at less than list prices, would say—“No, this is wrong in our estimation, as it is necessary for a firm to carry quite a stock in order to take care of their retail business and satisfy their customers, and when you take the expense of the person in charge and the floor space taken up in a building necessary to carry a reasonable stock—unless the full price is realized the department would be run at a loss.”

Re circulating library—we carried one for some years but have discontinued same. We do not think it a good proposition from the dealer's standpoint—there is nothing but second hand music on your shelves, and the customers are not satisfied unless the music is in first class condition, and the amount of handling it would naturally get, going out each month, makes it impossible to keep it in good condition.

So far as making the music roll department a profitable one is concerned—the only way in which this can be handled, in our estimation, is to sell the music direct to the customer the same as the talking machine people do. Let them buy the music and pay the full price for same, otherwise, as mentioned before, it cannot be run excepting at a loss, and we hardly think any business man would consider that any department of any business should be run without a margin of profit. The music that passes from the firm to the customer then is always in first class condition, and it is possible for the dealer to keep his music department in good shape and a reasonable stock of good music in his racks. If it is handled on the lines of the talking machine business, the music roll department should be a large one with every business, and be quite a source of revenue instead of an expense, as it is with many firms at the present time. A great many firms simply consider it as a necessary evil to the sale of player pianos and act accordingly.

Frank Stanley, Toronto.

1. It seems impossible that any arrangement could be made other than giving a limited number of rolls with each player piano to the retail purchaser, and selling costs should include this in the best interests of the trade.

2. The list of prices of music rolls should be maintained absolutely.

3. The customer should have the privilege of a limited number of rolls on a library plan, making very definite limits in which a roll can be exchanged.

4. The only plan that occurs to me to-day to avoid difficulty in connection with player rolls, is to stop selling player pianos. I really believe that the unsatisfactory features can be reduced considerably by carefully explaining to the purchaser of a player piano just what his privileges are, and my experience is that nine-tenths of the purchasers of the player piano cease to give any trouble worth mentioning after three months from date of purchase of the piano. Most of the customers become possessed of a suitable selection of music in that period, and after that time make occasional purchases of special rolls, and which they change from time to time, but we fix our time limit of exchange on rolls at one month on the library plan, and extend it to three months under further conditions, after which time we refuse to take any roll back, and we think we have given our customers reasonable satisfaction, without any very great burden to ourselves beyond what is unavoidable.

In concluding above letter, I trust that your effort will meet with some practical suggestions, which will be of value to the trade at large, as no doubt there will eventually be thought out a suitable plan, to which the public will become accustomed.

Willis & Co. Ltd., Montreal.

First. We think it has been the general custom among retail dealers to allow \$10.00 worth of music with each player piano sold. Really it is just about the same as giving a stool to give them that amount of music, for the purchaser must get something to try his instrument with. Unquestionably and undoubtedly \$10.00 worth is the maximum.

Second. We have maintained our absolute catalogue price, and contend that it is the only way to sell music. On certain pieces we allow a discount so as to induce people to purchase and also to clear our shelves of rolls that are some time in stock.

Third. We have absolutely cut out our music library, and every roll in our store is for sale. We do not rent music under any consideration. We do not think it is profitable, nor is it hygienic, and our principle has been for the past twelve months absolutely against library purposes.

Fourth. If every merchant in Canada would adopt a system and eliminate the giving away of the first \$10.00 worth of music and sell their music outright on the same plan as the gramophone disk, which everybody did, it would surely be a profit, and would make the player music business profitable. As we do not rent our music it is in first class condition and does not depreciate, and we feel sure that it is the only way to bring about good dealings with our customers, as they are usually business and intelligent people, and quite understand that no firm is going to give them anything for nothing. We are sure if this was taken up by the dealers that there is no doubt but that everything would be quite satisfactory and profitable to the dealer and the customer.

SEES OPPORTUNITY FOR ENGLISH MANUFACTURERS.

Mr. Frederick Harris, music publisher of London, and who opened a branch a couple of years ago in Toronto, where he has resided for the past year, was, on a recent visit to England, interviewed by the London Music Trades Review. Asked about the prospects of the British piano in Canada he said that “if twenty years ago some of the British manufacturing firms with big names had established branches in Canada, they would have reaped a rich harvest.” Asked if it was too late, he replied, “No, though the field is largely occupied by Canadian manufacturers.” He thought that any English firm of repute enterprising enough to open a branch in Canada, would be surprised at the results.

Asked if Canada is favorably disposed toward the British piano, Mr. Harris replied: “Naturally, but a piano made in this country for export to Canada must have peculiar qualifications, and those can only be learnt by a study of what is in demand. The actions, too, present a difficulty; the climate of Canada is so abnormally dry that actions which would stand well enough in this moist climate of ours are apt to go to pieces there after a time. There are many other points which I could mention, some of them of seeming small importance, and yet making just all the difference between failure and success.”

Mr. S. A. Liechtenstein, traveller for the Peerless Piano Player Co., of St. Johnsville, N.Y., which firm are featuring their electric-operated pianos to the Canadian trade, recently visited the flood district, and offered his firm's assistance and co-operation to the dealers who suffered loss in the recent disaster.

AN ORGANIZATION AGAIN SUGGESTED.

By J. Kellestine, Owen Sound.

WITH reference to the open letter from Mr. Anderson in the April issue of your journal re the sheet and book music business, our opinion is that the music dealers of Canada, both wholesale and retail, require and would be greatly benefitted by forming some protective organization whereby each dealer could ascertain exactly what numbers and books were really copyrighted, and also as Mr. Anderson suggested, some arrangement with the customs officers so that individuals could not import in small or large quantities any of these copyright numbers which it is dangerous or impossible for the dealer to import.

We have been annoyed considerably of late through having the orders for some of the cheap reprint editions returned to us with the information attached that these were copyright pieces and could not be sold in Canada by the agents here, and still many of the firms who publish these editions keep sending offers to us direct to sell us the complete edition, presumably at our own risk in handling it.

So far we have not lost many sales that we are aware of, but if matters continue as they are with customers leaving orders for music in editions which we cannot procure but which they can order direct, no doubt we will be the losers as others have been.

If any of the older music dealers see fit to do something in regard to the present situation, they will have my hearty support.

STEPS MAY BE TAKEN.

By W. H. McKechnie, Ottawa.

WITH reference to Mr. Thomas Anderson's letter in your issue for April I would say that it is a very simple matter to have any piece or book of music which may be imported contrary to law, into this country, more especially from the U.S.A., stopped at the custom house through which it must pass (if the Post Office officials are doing their duty). The customs officers are supposed to have a complete list of all Canadian Copyrights, which they should keep up-to-date with the monthly lists published and distributed by the Copyright Branch of Dept. of Agriculture at Ottawa. Of course it is impossible, or almost so, for a customs officer to open and inspect every package which may pass through his hands (we sometimes receive 40 or 50 in a day), but if he has any reason to suspect that copyright matter is coming through to any party or parties, he can very easily hold that package until he has had time to examine same and refer to his list of copyrights, and if he finds that any of the music is Canadian Copyright, he can destroy same without further notice.

We have had much the same trouble in the vicinity of Ottawa, but have always found that if the matter is reported at once, that the trouble is promptly rectified.

Mail clerks are often to blame in allowing small packages of music to be delivered to their post office without having first passed through the nearest Custom House. This matter we have at times brought to the notice of the Post Office Inspector at Ottawa, who has always given the matter his careful attention.

I am of the opinion that in the near future almost all of the principal English publishers will have re-

presentatives in Canada, and they will no doubt give the copyright subject very careful attention. I have no doubt that it will be found necessary to appoint at least one officer who will have a more or less complete knowledge of the copyright situation; this officer to go thoroughly into the matter and instruct the Customs officials as to what is copyright and what is not. I doubt if there is a half dozen men in Canada who could fill the position, but the copyright holders could no doubt get together and arrange to have a man appointed by the Dominion Government, as I have no doubt the same trouble exists with the book trade, there would be ample work for him to do.

Being at the seat of Government myself, I have opportunities of placing any matters before the copyright Branch, and assure the music trade generally that I will be only too pleased to act for them in any capacity they see fit, in order that the trade may be protected.



Interior view of the Music Supply Co.'s office in Toronto. Messrs. Chas. R. Leake and John A. Sabin, proprietors of the Company are seen, the former standing at the desk and the latter sitting at the desk.

BY ALL MEANS ORGANIZE.

By Fred. H. Wray, Winnipeg.

I read with pleasure Mr. Anderson's letter in your April number, and think he has hit the nail on the head, when he suggests an association.

I think it is about time we got to know something definite on the copyright question. We hear from all sides that so-and-so is illegal, and yet, as Mr. Anderson says, no one seems sure of it, and we are in the dark. We are told that if we import from the U. S. such-and-such a book or piece we will be put in jail, etc., etc. Now we have been doing this for 25 years to my knowledge, and I have not heard of a case of jail yet. Who is going to prosecute us? Is it the Dominion Government, the British publishers, or the foreign houses?

It seems to me there is a lot of talk going on for the sake of advertising, instead of getting down to facts, and proving to us dealers we are wrong. There are none of us who want to break the law or be put in jail, but we do want to know what the law is. We must have a definite answer to tell our customers regarding the books, etc., that cannot come into this country, not we think so-and-so are forbidden. Good luck to your suggestions and let us have an association now.

Would be pleased to have other views on this subject. By all means let us form an association.

TO PROSECUTE COPYRIGHT INFRINGEMENTS IN CANADA.

A meeting of the music publishing firms of London, was held in that city on April 4, to consider the matter of infringements of British copyrights in Canada. Twenty-one firms were represented at the meeting, and it was decided that the London music publishers would maintain a fund to prosecute infringements that it is alleged are depriving British publishers and authors of large annual amounts of legitimate profit.

Mr. Wm. Boosey, managing director of Chappell & Co., Ltd., chairman of the meeting, in explaining the objects of it stated that the present unsatisfactory position of copyright works in Canada were due to wholesale infringement by American reprints. The belief was expressed that the Canadian Government would at any early date enact copyright legislation which would substantially embody the recent British Copyright Act.

Mr. Frederick Harris of Toronto, who was present, explained conditions in Canada as he found them, after months of investigation. He produced for the benefit of the meeting, a collection of American reprints of British copyrights, being sold openly throughout Canada. He proposed that a fund should be provided for the institution of actions against infringements in Canada. Mr. Harris contended also that Canadian dealers were large losers by reason of American reprint houses sending quantities of music direct to colleges and other institutions, as well as to teachers, and which supplies did not pass through dealers' hands.

At the meeting it was also decided to enlist the assistance of the book publishers, who it was considered had similar interests in the question.

Interviewed by the Music Trade Review of London on the subject that took him to that city, Mr. Harris said:—

"The sheet music trade in Canada is on the eve of a new era as regards the publications of British music publishers. When I first went out there, though I found that English songs enjoyed a considerable popularity, the majority of them were obtained through American sources, not only in the case of illegal reprints (which many of the dealers handled quite innocently, not knowing the facts of the case), but also owing to the fact that publishers on this side regarded Canada merely as an offshoot of the United States, and were content to let their publications become popularized in that part of the Empire through their American agents. The result was that Canadian music sellers were apt to look upon these productions as American compositions.

"Music publishers in this country are beginning to awake to the fact that Canada offers a daily increasing market for their output, quite apart from the United States—all the more so because it is an integral portion of the British Empire, and therefore only too ready to welcome music that comes from the Mother Country. Besides," Mr. Harris added, "you must remember that the number of emigrants from this country to Canada is increasing enormously every year, and that naturally means an increased demand for British music.

"In the old days the Canadian rights were thrown in as part and parcel of the American rights, but that should be all altered henceforth. You can have no idea how the conditions have changed, and are changing. Why, when I first got in touch with the Canadian

dealer he was quite ignorant of English publishing terms, and used to ask me what *fid.* meant—all his reckoning having hitherto been done in dollars and cents. I may say that I went out to Canada the last time fully intending to close the branch I had opened in Toronto, which has been in charge of a manager for a year or so. But on my arrival I soon saw the possibilities, and determined to hold on, and very glad I am that I did so. I am now the sole representative in Canada of several firms of English music publishers. Messrs. Hawkes & Son are one of them, and I was really responsible for bringing the action with regard to American reprints to which you have referred."

NEW MUSIC

Where the Publisher's name and address are not given in the following list, the information may be obtained by writing Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

- 26048 "Palm Room Ballads." By "Ernestine." Toronto, Ont. by Henry J. Marshall.
- 26049 "I'm Gone Away." Words by Stanley Murphy. Music by James E. Dempsey.
- 26050 "Missing (Till the Sea Gives Up Its Toll)." Words by James E. Dempsey. Music by Johann C. Schmidt.
- 26051 "I'm Getting Used to It." Words by Harry B. Lester. Music by Ebbert Van Alstyne.
- 26052 "Labs of Love." Words by James E. Dempsey. Music by Johann C. Schmidt.
- 26053 "You're the Sweetest Rose that Grows in Old Killarney." Words by Earle C. Jones. Music by Ebbert Van Alstyne.
- 26054 "Bacchante." Value. By Stephen O. Jones.
- 26055 "I'll Show You a Regular Time." Words and Music by Jack Smith and Moe Kraus.
- 26056 "If I Were in Love With You." Words by Ed. Madden. Music by Gus Edwards.
- 26057 "Big Baby Mine." By George Bostford.
- 26058 "La Brasillana." Tango. By Sylvester Belmonte.
- 26059 "Wagner Couldn't Write a Rag Time Song." Words by Wm. Jerome. Music by Jean Schwartz.
- 26060 "You Got to Rag It." Words by Cecil Mack. Music by William H. Forrest Waterman.
- 26061 "My Eskimo Queen." Words and Music by Jack Smith and Moe Kraus.
- 26062 "That's Why I Never Go Home." Words by Bert Kalmar. Music by Harry Puck.
- 26063 "Royal Canadian." March Two-Step. Arranged by Boyd Sylvester. A. Cox & Co., Toronto, Ont.
- 26064 "It's a Grand Old Life." Words by Wm. Jerome. Music by Jean Schwartz.
- 26065 "The Kilt-Yielding Dog." Words by Irving Berlin. Music by Harry Puck.
- 26066 "How's De Mamma?" Words by Bert Kalmar. Music by Harry Puck.
- 26067 "Nebraska Homesteader." (A Tale of the 80's). Words by Jas. F. Hancock. Music and Arrangement by Gene Blakesley. E. A. Blakesley, Regina, Saskatchewan.
- 26068 "Guard While I Sleep." (Words and Music). Composed by Warrington Scidinger. Whaley, Royce & Company, Limited, Toronto, Ont.
- 26069 "My Dream Train." Words and Music by Dave Harris.
- 1517 "My Supplication." (Song). Margaret E. Paul.
- 1518 "If Saugars Falls Turned Into Beer." (Musical Composition). John Paul and Charles H. Reichert.
- 1519 "Give Me Some More." (Musical Composition). John Paul and Charles H. Reichert.
- 26084 "Progressive Series of 4 Page Music Lessons. Lessons 1-48 inclusive, with Recitations and Examinations for the same." (Book). Art Publication Society, Limited, Winnipeg, Man.
- 26086 "Tramora." Syncopated Waltzes. By R. Schumann. Arranged by Will B. Morrison. Whaley, Royce & Co., Limited, Toronto, Ont.
- 26094 "The Ice-King's Bride." Words by Cecil E. Selwyn. Music by Arthur A. Penn. Cecil E. Selwyn, Winnipeg, Man.
- 26095 "Progressive Music Studies and Exercises. 3-48 inclusive." (Book). Art Publication Society, Limited, Winnipeg, Man.
- 27024 "After." Words by Billy Lynott. Music by Jos. J. Geisler.
- 27025 "All the Time." Words by Billy Lynott. Music by Jos. J. Geisler.
- 27026 "The Old Maids Ball." Words and Music by Irving Berlin.
- 27027 "You Know You Won't." Words by A. Seymour Brown. Music by Albert Gumbel.
- 27028 "My Comrade." Words by Mark Swan. Music by Karl Sherman.
- 27029 "Synops and Fauns." A Woodland Revel. By Neil Morel.
- 27030 "An Idyll." By Theo. Bondis.
- 27031 "Four Days and Days." Words by Bert Kalmar. Music by Harry Puck.
- 27044 "Keep on Walking." Words and Music by Irving Berlin.
- 27045 "Oh You Cuddly (You Ever, Ever Loving Child)." Words by Harry Williams. Music by Nat. D. Ayer.
- 27046 "Moonlight on the Mississippi." Words by Gus Kahn. Music by Grace Le Roy.
- 27047 "Dear Old Hank." (From "Tik Tok Man of Oz.") (Continued on page 57).

THE ADVISABILITY OF ESTABLISHING A BANKRUPTCY COURT IN CANADA.

By James Bicknell, K.C.

Those who extend and receive credit in the course of their merchandising will peruse with interest these remarks, which were made in the course of a recent address before the Canadian Credit Men's Association. In the introductory sentences Mr. Bicknell pointed out that the Parliament of Canada had power to constitute such a court, having jurisdiction over the entire Dominion.

All countries have and in all ages have had the problem of insolvency ever before them, and they have from time to time endeavored to apply two principles for its solution. One principle is that upon insolvency all the property of a debtor not exempt from execution belongs to the creditors and should be distributed ratably among them. The other principle, which is correlative to the first, is that if the debtor surrenders all his property—if he makes a complete *cessio bonorum*—and has been honest in his dealings and is not incompetent, he should be given a discharge from all his existing liabilities. These two principles constitute the essential elements of bankruptcy legislation.

The first principle has been adopted by the various Provincial Legislatures, and their legislation upon the subject has been held to be within their constitutional powers. The second principle—that of compulsory discharge—is not within the power of the Provinces to adopt. Certain approximations to this second principle the Provinces have, however, adopted. They have adopted the principle that an honest, but unfortunate, debtor is not to be kept in prison because of his inability to pay his debts. Some of the Provinces have also by the passing of exemption laws and Statutes of Limitation endeavored to prevent a debtor from being forever weighted down with an impossible load of debt. The relief granted by these last mentioned laws has not, however, been conditional upon the honesty of the debtor. So far as enforcing the principles of commercial morality is concerned these laws are necessarily indiscriminate in their operation. They have equal application to the just and to the unjust; to the rash speculator and to the unfortunate tradesman; to the man who has become insolvent because of the failure of his debtors, or perhaps through financial panic and depression, and to the spendthrift and gambler who has wasted his substance in riotous living; to the confidence man to whom a straight fight is impossible and to his unfortunate dupes.

Present Laws.

In Ontario and the Western Provinces very strict laws are now in force prohibiting unjust preferences of one creditor over another. There are also laws abolishing priority between execution creditors. Assignments for the benefit of creditors providing for a ratable distribution of an insolvent debtor's property among his creditors without preference or priority (except claims given by law or statute a preference such as wages) are valid, and for certain purposes the assignee is the representative of the creditors. These Acts also contain provisions for the examination of the debtor and for the contestation of creditors' claims. Under these Acts the assignee is in the first place selected by the debtor, but may be removed and a new assignee appointed upon a vote of the creditors. The creditors are largely at the mercy of the assignee, both as to

the administration of the estate, the expenses connected therewith, the scrutiny of claims, the conduct of proceedings for the contestation of securities and the examination of the debtor. In many cases no doubt the creditors prefer to avoid the loss of time and expense which would be involved in scrutinizing the affairs of the estate and are content to take whatever dividend may become payable and to continue to hold their debtor responsible for the unpaid balance of their claims. Unless a creditor wishes to be unduly harsh he omits to obtain judgment for the amount remaining due to him and consequently in due time his claim is barred by the Statutes of Limitation and the debtor becomes free from enforceable liability except to those creditors who have taken the precaution to obtain a judgment against him.

The Causes of Failure of Bankruptcy Laws.

It will be seen by reference to the many Bankruptcy Acts which have been passed both in England, the United States and in Canada that bankruptcy legislation has apparently been a series of experiments. This has been due to various causes. The principle of every Bankruptcy Act since the beginning of the eighteenth century has been the same. The difficulty has been in its administration. Some of these difficulties are:—

1. The manufacture of fraudulent claims.
2. The rapacity of trustees.
3. The expense attendant upon the administration of an estate under the official supervision of a Court.
4. The absence of control by creditors.
5. The facility of obtaining the approval of a deed of composition by creditors constituting the requisite majority.
6. The absence of public examination of the debtor.
7. The want of sufficient penalties for dishonest or reckless conduct or for violations of the principles of commercial morality.

English Act of 1883.

The salient features of the English Bankrupt Act of 1883, may be said to be as follows:—

1. An independent and public investigation of the debtor's conduct.
2. The punishment of commercial misconduct and fraud in the interests of public morality.
3. The summary and inexpensive administration of small estates.
4. Full control by a majority in value of the creditors of the appointment of a trustee and a committee of investigation.
5. Strict investigation of the proofs of debt with regulations as to proxies and votes of creditors.
6. Provision that no arrangements between creditors and debtors, or compositions by deed or by resolution, should have any force against dissenting creditors, unless confirmed, after full investigation by the Bankruptcy Court.
7. An independent audit and general supervision of the proceedings and control of the funds in all cases.

In 1908, after the law had been in force for 25 years, a Committee of the Board of Trade, after making full enquiry into the working of the English Act, and into those of Germany, France, Australia, Scotland and Ireland, reported that the result of their enquiry did not disclose any dissatisfaction on the part of the commercial community with the main features of the then existing law and procedure. Improvements were suggested

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in certain minor aspects of the law and certain branches of its administration, but with regard to the general scheme they recommended no change.

It has already been pointed out that other parties are interested in insolvency than the creditors and the debtor.

Unless restrained by legal enactment, the predominant characteristic of the human mind is selfishness. Every man is more or less dominated by what is best for his own interests. It matters little to creditors that it is unsafe to the community that their debtor should be allowed to carry on his trade. On the other hand it also matters little to creditors that their debtor has talents and enterprise, which if allowed free scope, would be of great value to the community. In the one case, if he is willing to offer them five or ten cents more on the dollar than they can collect from his estate they will give him a discharge, and allow him to prey generally upon the community, until he again fails, and pays only a percentage of his debts. In the other case, unless the debtor's friends are willing to come to his aid, and recognizing his talents and enterprise, are willing to contribute out of their own means towards his debts, they are willing that he shall be handicapped with such a load of debt as to deprive the community of his services. His only relief is the Statutes of Limitation, the generosity of such of his creditors as recognize both his honesty and ability and, thirdly, the satisfaction of the demands of those sordid individuals who refuse to give a man a chance until they have first extorted the uttermost farthing. The trading community does not sufficiently recognize that the dishonest trader is a menace to the community, nor that it is impossible for the honest man who pays one hundred cents on the dollars to compete with the man who frequently fails and pays only a percentage of his debts. Many men are reputed to have become rich by so administering their affairs as to fail for a sufficiently large amount.

Proposed Remedies.

It would be beyond the scope of this paper to attempt to work out the details of a Canadian bankruptcy law. The English and American Bankruptcy Acts contain sufficiently ample measuring rods to enable a satisfactory Act to be framed.

The particular points to be observed are:—

1. Every debtor must be compelled to submit to a public examination before a judicial tribunal respecting his conduct and he must be compelled to explain the reasonable and probable causes of his failure in business.

2. No man whose failure has not been brought about by misfortune should be entitled to a discharge.

3. All undischarged bankrupts should be incapable of obtaining credit and should be incapable of holding public office and positions of trust.

I would, therefore, suggest:—

1. That there should be enacted in Canada a uniform law, governing all matters coming within the ambit of bankruptcy legislation. Creditors in Toronto or Montreal should be able to know that the remedies against a defaulting debtor resident in Halifax are equally as good and as readily available as the remedies against a debtor in Vancouver.

2. The administration of the bankruptcy laws should be committed to the Superior Courts of the

various Provinces and the Judges of the various County and other local Courts should be Referees in Bankruptcy.

3. Upon the commission of an act of bankruptcy the creditors should have a summary and speedy remedy against the entire estate of a debtor.

4. The creditors should have the entire control of the administration of assets and should be at liberty to say whether the assets should be administered under the supervision of the Courts or by a trustee of their own choosing.

5. No composition should be effective or should entitle the debtor to a discharge unless first confirmed by the Court after full enquiry into (a) the conduct of the debtor, (b) the claims of the creditors, (c) the objections of dissentients, or the expenses attendant thereon.

6. Inasmuch as the state is entitled to the benefit of the services of all its subjects no creditor should be allowed to hold in bondage the soul, body or talents of any of its subjects merely because he has been unfortunate.

7. If a debtor is not able to give an adequate, reasonable and satisfactory account of the transactions causing his failure, his future earnings should be impounded for the benefit of his past creditors until they have been sufficient to pay a reasonable percentage upon the dollar of his creditors' claims.

8. Dishonest and incompetent traders should be stigmatized as undischarged bankrupts and should be incapable of engaging in trade or contracting debts without reasonable prospects of paying them.

9. There should be an official supervision over the accounts of all trustees.

10. A central bureau should be established in each province, presided over by a Superior Court Judge by whom all bankruptcies would be supervised, thus ensuring both uniformity and honesty of administration.

11. The guiding principle should be "the estate for the creditors." The procedure should be so simple and expeditious as to produce the speediest and best results.

12. Every debtor should be compelled to submit a full statement of his assets and liabilities and the reasons for his failure at the first meeting of his creditors, and should thereafter be examined in open Court before a Judge, in the presence of his creditors, and should thereupon be called upon to answer all questions which might be put to him by counsel or any of his creditors with regard to his affairs, and any privation or failure to make a satisfactory explanation should be punishable as contempt.

13. The bankruptcy law should be available to all debtors, both traders and non-traders.

14. The wage-earner and the possessors of small estates who perhaps have fallen into the hands of loan sharks should be enabled to have their estates administered in bankruptcy at a minimum of expense.

15. The present system of appointing assignees has been found in the main to work satisfactorily, and subject to the control of creditors should be permitted to continue; but for the administration of small estates and estates over which creditors do not care to take control, a salaried official should be appointed in each province, who would officially supervise all such small bankruptcies and enable justice to be done both to the creditor and the debtor without undue expense.



Is Your Store Located ? IN THE Province of Ontario

If it is, this distributing house is of vital interest to you. Its goods and service have a direct bearing on what the amount of your surplus should be at the close of the year's business.

This summer will see more Victrolas and more Victor Records sold than there were last summer—which is saying a whole lot. Are you going to take the summer trade seriously? Do you know this?—if not another Victrola were sold until the fall, the record business alone would yield you surprising results.

Put our co-operation with you to work. You guide it in the right channels in your own community, and watch the results.

Watch the Monthly Lists
of Victor Records.



Victor-Victrola IX, \$65
Mahogany or oak



Victor-Victrola XIV, \$200
Mahogany or quartered oak.

We are headquarters for Needles, Record Albums, Record Cabinets and all supplies and repair parts.

HIS MASTER'S VOICE Gramophone Co.

(Canada's Largest Exclusive Distributors of Victor and Berliner Lines.)

208 Adelaide
Street W.

TORONTO
Ont.



WINNIPEG LETTER.

NEVER wanting in optimism, the Western music merchant is now looking on the brightest aspect of the financial condition which has produced so real a scarcity of cash. The wholesale elimination of the wild-cat speculator, that is the result of the tightening of the money market, it is confidently predicted will result to the good of the piano trade. In the meantime, though trade may be quieter, and collections slower, it is both possible and necessary to concentrate on the latter, as well as to clean up doubtful contracts, making the repossessions that must be made, and foregoing the temptation to accept contracts, that under normal conditions might be satisfactory, but doubtful at present. The announcement of Sir Thomas Shaughnessy of the Canadian Pacific Railway that they will expend at least \$50,000,000 in Western Canada this year outside of rolling stock purchases, and eastern expenditures of similar magnitude, which along with the enlarged immigration makes things look good for the West.

Mr. H. H. Main, manager of Cross, Goulding & Skinner's talking machine department, announces a player piano and Victrola recital on May 10, at which some well-known local artists will assist.

"The Little Store with the Big Business," is the appropriate slogan suggested by a visitor to Fowler Bros., who opened up with the Newcombe agency, and have since added the Willis line. Collections are reported slow, with sales not quite up to the normal, but very satisfactory in view of the condition of the money market.

Mr. Biggs, local manager of Mason & Risch, Ltd., recently returned from a visit to that firm's Regina branch.

Mr. G. L. Stanwood, Western manager for Doherty Piano Co., has just returned from a visit to their Calgary and Yorkton branches. The most recent shipments received at the local warehouses came by lake and rail. Mr. De Angeli, manager of this firm's talking machine department, recently held a successful recital at which both Edison and Victrola instruments were used.

Mr. F. Smith, manager of Whaley, Royce & Co.'s local branch, recently visited the firm's head-quarters in Toronto.

The Winnipeg Piano Co. have adopted a rather unique but very practical system, in the nature of a register, which shows at a glance whether their salesmen and staff are "In" or "Out." Electric wires connecting all departments have been installed, and by the dot and dash signals any member of their staff can be instantly recalled from any quarter when wanted. In a neat little panel overhanging the register is the following inscription: Psalm 121: 8: "The Lord shall preserve thy going out, and thy coming in, from this time forth, and even for ever more." The familiar strains of "Bonnie Sweet Bessie" and "I Love a Lassie," are again reverberating through the spacious halls of this firm's warehouses, their genial Scotch salesman, Mr. Dugald C. McColl, having returned from an extended trip to his home town, Larkhall, Scotland. In a letter received by one of his friends in the city, "Mac" says, "It will be a divil of a long time before he goes back there again."

Mr. and Mrs. Chas. Parsons sailed May 3rd on the Olympic for England, where they will spend a three

months' vacation visiting numerous friends. Mr. Parsons is piano salesman with the Norman Lindsay Co.

Mr. Jean Mack, late of Remick & Co., Detroit, has joined the staff of the J. J. H. McLean Co. Mr. Mack is connected with the sheet music department, and is a splendid acquisition, as he sings the songs for his customers, and is a splendid ragtime player.

Messes. Diamond and Collins of the firm of Galloway Bros., Ltd., Gladstone, Man., paid the city a business visit. They report spring business opening up with a rush, and things booming in all departments.

Mr. G. W. Paul has severed his connection with the R. S. Williams & Sons Co., for whom he has been travelling out of Winnipeg for some time. On the eve of his departure he was presented by the staff with a fine meerschaum pipe, suitably engraved. Mr. Paul, in accepting, made a few remarks in which he emphasized the good feelings that had always existed towards him on the part of the staff, and hoped these would continue in his new sphere.

The J. J. H. McLean Co., Ltd., have opened up their Victrola parlors. This department is situated on the mezzanine floor, and comprises four sound-proof demonstrating parlors; also a large reception room very



Interior view of J. H. Robinson's store, Wetaskiwin, Alta.

artistically furnished with furniture in Jacobin style. Dainty pictures adorn the walls, and rugs cover the floors. The demonstrating parlors are fitted with easy chairs, and dainty silk lambrequins adorn the large plate glass windows which shut off the demonstrating parlors from the store. A stock of 5,000 records is on hand at present. Mr. W. H. Freeland, who has had a wide experience in this line, is in charge of the Victrola department. The firm held a Victrola and player recital on April 15, and the 350 seats provided were insufficient to accommodate the visitors.

The illustration on this page shows the warehouses of J. H. Robinson, Wetaskiwin, Alta. Mr. Robinson is the central figure, on the left, Mr. Ben Stright, the well known travelling representative of the Otto Higel Co., and to the right Mr. Bill Switzer, piano salesman. Mr. Robinson is one of the progressive dealers of the West. He pushes as his leaders the New Scale Williams and Gerhard Heintzman pianos. He also carries the Sherlock-Manning and Ennis & Co. lines, as well as sewing machines and phonographs. Mr. Robinson reports that he has been particularly successful with players in his territory. He looks upon the player as offering to the

Get a flying start now.
Don't mark time. Keep pace
with the rapid strides of the

EDISON PHONOGRAPH

To-day, more than ever, the entire Edison line looms up as a big selling and profitable feature of your business. The introduction of such innovations as

The Blue Amberol

—the clearest, finest, strongest record made—is whooping up Edison enthusiasm everywhere by its record sales.

Edison outfits satisfy every pocketbook. Just a little initiative on your part and you'll put this business across quicker than you ever expected you could.

But don't delay. A letter to an Edison jobber to-day may mean a lot of money to you.

THOMAS A. EDISON, Inc., 103 LAKESIDE AVENUE

ORANGE, N.J.

progressive dealer one of the very best avenues for procuring business. Mr. Robinson is a strong advocate of the one price system, and is a close adherent of this policy, and to this as well as the close attention he gives customers to see that they are entirely satisfied after they get their instruments, he largely contributes to the strong hold he has secured in Northern Alberta territory. Mr. Robinson is one of the Journal's regular readers, who speaks very highly of the publication.

Mr. E. C. Seythes has just returned from a three weeks' visit to the East, during which time he attended the semi-annual conference of the divisional managers and directors of the Williams Piano Co. Mr. Seythes states that for the present they are advising their dealers and representatives to pursue a policy of conservatism until financial conditions are more settled, to push collections aggressively, to clean up doubtful accounts, to be alert in securing high class business, to take less business rather than take on doubtful contracts.

PORTER FIRM OF MOOSE JAW BUY OUT ASSINIBOIA MUSIC CO.

Mr. N. J. Porter Visits Toronto to Arrange Agencies.

Mr. N. J. Porter, head of the Porter Art and Music Co., Ltd., of Moose Jaw, has just returned to that Western centre after a week in Toronto, where he was a guest at the King Edward Hotel. Mr. Porter was accompanied by Mrs. Porter, who also visited her old home at Stayner.

The Porter Art & Music Co. have purchased the business carried on in Moose Jaw by Mr. Jas. E. McClellan under the style of Assiniboia Music Co., and have taken over the agencies controlled by the latter concern. Mr. Porter stated to the Journal that they would continue to occupy the newly acquired store as well as the premises occupied by them for several years at 10 High Street West. At the latter store, which will be Mr. Porter's headquarters, the Gourlay and Gourlay-Angelus lines will continue to be featured as the leader.

The Gerhard Heintzman will be the leader at the Main Street store as formerly. This store will be in charge of Mr. Clitheroe, vice-president and general manager. The Porter firm have also the local agencies of Sherlock-Manning, Doherty and Blundall makes, in addition to three makes of talking machines. They are Victor-Berliner dealers, and their acquisition of the Assiniboia Music Co.'s stock and business gives them the exclusive local agencies of Columbia and Edison lines.

The Porter firm, which was formed into a joint stock company some months ago, with Mr. F. Clitheroe, as secretary-treasurer, to handle the financial end, has been much strengthened by Mr. Geo. W. Paul, becoming a member of it. Mr. Paul has successfully represented the R. S. Williams & Sons Co., travelling out of their Winnipeg branch. Mr. Paul is an enthusiastic and competent small goods and talking machine man, and will have his headquarters at the newly acquired store. The latter premises being close to the C. P. R. station, and in the direct line of pedestrian traffic, Mr. Porter has arranged to carry an extensive stock of cameras and supplies for amateurs, this always having been an important feature of his business.

Mr. Porter, who is a native of Prince Edward Island, is one of Moose Jaw's pioneers, having arrived there in good time to witness stirring scenes in the

famous rebellion of 1885. He is one of Moose Jaw's best known citizens, and has always been active in forwarding that community's welfare. He was a member of last year's council, as stated, but declined the honors this year in view of the demands upon him of his own business. With the two stores and the agencies controlled by them, the members of this firm feel highly optimistic as to the future.

Asked regarding conditions and prospects in his territory, Mr. Porter stated to the Journal that last year's crops were good, and that about one-third of the grain remained unmarketed over winter. The Moose Jaw council, of which Mr. Porter was a member last year, and other local influences, did all they could to keep down the real estate "wild-cat," with the result that the unscrupulous sub-divider did not accomplish as much harm as in some other places. The prevailing scarcity of money and conservatism of bankers, though making Western collections impossible in many localities would, Mr. Porter predicted, eventually result in much good to the business interests of centres like Moose Jaw.



New premises of Fletcher Bros., Ltd., Vancouver, B.C.



STYLE "K"
WILLIS PIANO



The Crest
of
Quality

Willis & Co.
LIMITED

HEAD OFFICES
580 St. Catherine St. West
MONTREAL, QUE.

FACTORIES
ST. THERESE, QUE.

¶ **CANADA** is decidedly a music-loving country. That tribute is accorded us as a nation by the press both of our own and other lands. Every season brings a continuous round of musical events of the very highest character.

¶ **HOMES** and public assembly halls are considered incomplete without a good piano. Throughout the length and breadth of this great Dominion, even in the remotest hamlets, there is almost always discernable a keen desire upon the part of parents and their families to own a piano.

¶ **AT PRESENT** there are many instances in every community where persons—old residents in good circumstances—have instruments that should be exchanged for new up-to-date pianos or player pianos. They have the necessary money—frequently the cash—it is merely a question of salesmanship.

¶ **THE VALUE** of an agency for Willis instruments is made greater by every one of the conditions above cited. The name Willis is a guarantee of pleasure to a lover of music. The name Willis is found on pianos of various styles suited for the home, for the public hall, for the schools. Willis tone, Willis workmanship, and Willis designs help the dealer in making sales to the most exacting purchasers of Canada's leaders.

¶ **THIS HOUSE** also has the sole Canadian selling rights of the celebrated Knabe grands and uprights.

Write us about open territory before
it is too late. The Willis line is a
coveted franchise.

MONTREAL LETTER.

SUPPOSING a husband, separate as to property, takes it into his head to sell his wife's piano or other household furniture whilst she is away on a trip, is he to be considered as having disposed of something not belonging to him but to another, or is he to be considered as having perfect and undisputed right to carry on the transaction? This is the little nut Mr. Justice Panneton has to crack as the result of hearing a case featured before the local courts—and judging by the argument of the opposing counsel it would appear that the problem is not such a little one at that. The suit is that of a wife who seeks to have a sale made by her husband during her absence annulled. Some time ago she went away on a trip and on her return found that a valuable piano had been disposed of to a third party, her husband having taken it upon himself to sell out the instrument in her absence. Enquiries set on foot revealed the purchaser, and the wife forthwith took out a saisie revindication demanding that sale be cancelled as illegal. The piano it appears cost some \$800 or \$900 a few years ago, according to the wife it was worth from \$350 to \$450 at the time of the sale. It would appear that it was sold by the husband for \$134. The buyer opposed the action, maintaining that the sale was regular in every respect. He had bought the piano at the domicile of the husband, and at the time there was nothing to believe that there was anything awry with the deal. He had considered the husband to be the head of the household, and at all events the agent and administrator of his wife's effects. He had accordingly purchased the article in good faith, had paid a price which was acceptable to the husband, and thus could not be disturbed in his possession of the instrument. The case is that of *Lacasse vs. St. Amant and Chausse*.

The Leach Piano Co. are preparing to remove to their new and larger warehouses at 733 St. Catherine Street West. Mr. Leach, head of the firm, is wearing a smile these days "that won't come off." The reason is that he has been advised of an unclaimed bank balance in his name, now don't be inquisitive and ask how much, simply inquire of W. H.

C. W. Lindsay, Ltd., have purchased a Maek motor truck for delivery purposes. Mr. C. W. Lindsay, head of this firm, has joined Mrs. Lindsay at the "Home-land," Virginia Hot Springs, where she has been spending the month for the benefit of her health. They will probably return in the next two or three weeks.

Mr. C. C. Lamontagne of the Montreal Opera Company left last night for Boston and New York, and will return in eight or ten days. Besides looking after the affairs of the Opera Company, Mr. Lamontagne intends forming a syndicate for the purpose of editing and publishing a weekly French musical paper in Montreal.

Mr. H. Mills announces that he has removed his Victor-Berliner and Edison business to 528 St. Catherine St. West, because of his present premises at the Leach Piano Company's building being inadequate for his growing business, which is under his personal supervision.

The management of *Le Devoir*, a local French paper, have placed an order for nine pianos with Messrs. C. W. Lindsay, Ltd., to be awarded in a forthcoming contest.

The Leach-Angelus is being featured extensively by

the Montreal Herald as one of the capital prizes in a proverb competition which they are now conducting.

The new Imperial Theatre at the corner of Bleury and St. Catherine Streets opened last night by invitation performance. Instead of the familiar row of musicians, swayed by their conductor, there is now the music only, deep and rolling, as it suits the various moods of life depicted in the fleeting scenes on the white sheet.

Hurteau, Williams and Company, Ltd., The Perfected Music Company of Canada and Clarkson and Cowan (sheet music dealers), will all occupy new quarters at the corner of St. Catherine and Peel Streets, an ideal site for piano selling, etc.

Gervais and Whiteside have finished stock taking and have found that last year was a profitable one. Karn-Morris goods, combined with good salesmanship and close attention to business, were responsible for the good turnover.

J. H. Mulhollin is busy with repairs, summer rentals and May Day movings, and has nothing but favorable reports as regards the sale of Evans Brothers pianos.

The large number of sales lately put through by J. W. Shaw and Company for Gerhard Heintzman pianos and players, bears eloquent testimony to the high regard in which this make is held. All other departments of the business are likewise reported to be stepping lively.

A canvass of Foisy Freres found this firm in capital humor. They stated business as particularly active in the call for Mendelssohn instruments and Columbia talking machines.

At the annual meeting of C. W. Lindsay, Ltd., the directors decided to pay the regular dividend of six per cent., and a bonus of two per cent. on the common stock, and seven per cent. on the preferred stock, for the year ending February 28, 1913, and in addition a bonus of ten per cent. to the staff who have been in the continuous service of the company from March 1, 1912, and are still in its employ on May next, on their salaries. The following directors were re-elected: C. W. Lindsay, president and general manager; B. A. Edward, secretary; E. Hamilton, treasurer; directors, C. W. Lindsay, Geo. L. Orme, Alfred McDiarmid, A. O. Lindsay and H. R. Hale.

The Canadian Graphophone Company report an unprecedentedly good business in existing and prospective sales of Columbia talking machines and records.

There is an old and true saying that the "proof of the pudding is in the eating thereof," and this assertion is well brought out in the large and growing clientele which J. W. Reyner has built up for tunings, which goes to show that concentration to business plus quality and workmanship is required now-a-days to have and to hold customers.

Business shows the usual activity at the warehouses of J. A. Hurteau and Company, Ltd., St. Catherine St. East, where there is no cause for complaint.

Mr. H. S. Berliner, vice-president Berliner Gramophone Co., Ltd., has returned to the factory after a four months' absence in Europe. While abroad for the benefit of his health, Mr. Berliner was by no means out of touch with the talking machine business, either in Canada or Europe. He expresses his satisfaction with the progress of his firm and the new factory building

SHEET AND BOOK **MUSIC**

is sold in large quantities all over Canada. Dealers who are desirous of getting their full share of that trade would do well to keep a representative stock of our publications. They bring good prices. Our standard works are called for.

We are constantly in receipt of New Songs as sung by the leading English vocalists. Catalogues sent on request and music sent on approval on receipt of satisfactory references.

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(Ashdown's Music Store)

144 Victoria St. - - - Toronto

Sole Agents for Edwin Ashdown Ltd., Finch & Sons, Elkin & Co., Leonard & Co., and other English houses

**Church Organ
Specialists**

Phone Parkdale 2993

Matthews Organ Co.

A. Matthews, Proprietor.

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LOWENDALL'S FAMOUS VIOLINS

PERFECTION OF TONE AND
WORKMANSHIP

ASK YOUR DEALER

CANADIAN
REPRESENTATIVES

THE
R. S. **Williams**
& Sons Co., Limited

WINNIPEG CALGARY
MONTREAL TORONTO

"Artistouch"

"Forster Artistouch Expression Control"

The device which makes a
Player Piano sound like the
hand playing of an artist.

Make an appeal to the musical sense
of your customers. They will appreciate
the "Artistouch" and it will make
more sales because your customer
will play much better with it
than without. Ask for it in your next
order for players.

Can be had to install on your
present stock if you wish it.

Any further information will be gladly
given by the manufacturers, Otto Higel Co.,
Cor. King and Bathurst Sts., Toronto, or

THE INVENTOR

J. Leslie Forster

680 King St. West

TORONTO - - - CANADA

that will mean so much in the increased output of "His Master's Voice" lines.

Mr. J. A. Hurteau, of J. A. Hurteau & Co., Montreal, was a recent trade visitor to Toronto, where he visited the new factory premises of Columbia Graphophone Co.

The new Imperial Theatre at Bleury and St. Catherine Streets is now doing business. In this theatre is noticed the absence of the familiar orchestra, music being provided by an instrument called the Unit Orchestra, invented by Mr. Robert Hope Jones, a member of the Royal College of Organists.

Layton Bros.' window the past week contained a most creditable showing of Thom's organs of various types and models. Mason & Kisch instruments have enjoyed immense popularity during the past month, and May opened up with a large number of sales credited to this make embodying numerous styles.

A. P. Willis, president of Willis & Co., Ltd., has been unanimously chosen to act on the Board of the Anglican Missionary Movement. Honors never come singly, and within the last month Mr. Willis has had a number conferred upon him.

When Mr. A. P. Willis, head of Willis & Co., Ltd., was in New York, the "Music Trades" and "Music Review" secured from him lengthy interviews. For a good, open-minded opinion of Canada's future prospects and present business conditions, referring particularly to the piano trade, these publications could not go to a more versatile authority. Mr. Willis' opinions have been favorably commented upon by many readers. In conversation with your correspondent, Mr. Willis, who was referred to by one of the American trade piano papers as the "Millionaire Piano Man," speaking of collections in Canada, stated that they were not as good two months ago as he would like, but within the last thirty days they have shown considerable improvement.

New wholesale distributing warehouses have been opened in Montreal by the Perforated Music Co. This branch is located in the new Hurteau-Williams store, 510 St. Catherine St. West, in what was formerly the Scroggie Building, and is in charge of Mr. A. Ramspberger. Mr. H. B. Bilby, Canadian manager of the Company, who was here making arrangements for the opening of this branch, states that a large stock will be kept on hand as a convenience for the Montreal trade, as well as for dealers in Ottawa, Quebec City, Sherbrooke and other eastern points to which a Montreal depot will make possible quicker shipments.

The Leach Piano Co., Ltd., are going to drop the retail sheet music branch of their business.

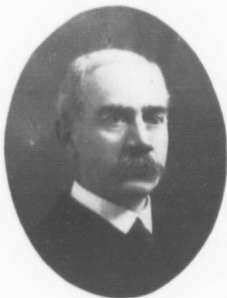
The Dougall Varnish Co., Ltd., have received authorization to increase their capital stock from \$200,000 to \$250,000, the increase consisting of 500 preferred shares of \$100 each.

J. W. BOWES MAKES CHANGE.

A pleasing function tinged with a feeling of mutual regret on the part of all concerned occurred last month, at the well-known music house of M. W. Waitt & Co., Ltd., 558 Granville Street. The occasion was marked by the presentation of a very handsome writing desk, fountain pen, ink well, etc., by the management and personal members of the staff (eighteen in number) to the local manager, Mr. J. W. Bowes, who has retired from the field

of his labors in connection with the "Oldest Music House in B. C.," after fifteen years of active service, six of which were spent in Victoria in the capacity of head salesman in the piano department, and the last nine years as manager of the Vancouver store of the company. Mr. Bowes has been a member of and a director in the firm of M. W. Waitt & Co., Ltd., from the date of their incorporation as a limited liability company, over nine years ago. After six years of faithful service in the ranks previously, he was appointed manager of the Vancouver business in November, 1904, which position he has held to the present with credit to himself and the company. Mainly through his personal efforts and the hearty co-operation of a loyal staff, he has had the satisfaction of seeing the business grow from a most modest start to one of the largest and most successful concerns of the kind in the progressive West. He leaves the services of the company with unqualified regrets on the part of the staff who labored with him and the management which so highly valued his services. Mr. Bowes intends remaining in the city and will live at 1121 Harwood Street.

Mr. Bowes re-enters business as manager of the Bowes Music House, who have secured premises at 10



Mr. J. W. Bowes, Vancouver

Hastings St. East, Vancouver. The new firm, who have J. Estey Bowes, formerly of Fletcher Bros., Ltd., as salesmanager, expect to open up on June 1st., with a complete stock of pianos, music goods, Edison phonographs and sheet music.

In connection with the Golden Jubilee of M. W. Waitt & Co., Ltd., with whom Mr. Bowes was associated for so long, the following verses were written:

OUR GOLDEN JUBILEE. 1862—1912.

Victoria—M. W. Waitt & Co., Ltd.—Vancouver.

Sing Ho, to the days, the olden days,
The days that are dead and gone,
While we strive anew for the good and true
In the days of our golden dawn.

Sing Ho, to the days, the golden days,
The days of our Jubilee,
While we waft you along our glory song
For the joys of the days to be.

—J. W. Bowes.

NEW MASON & RISCH STORE AT LONDON.

Finished in mahogany, with hardwood floors, costly imported coverings, the indirect system of lighting used on the lower floor and in the window arches, the new Mason & Risch store on Dundas St., London, the new out as one of the most up-to-date piano warehouses in Western Ontario.

Their active Victrola department, a feature of which is a record rack carrying 5,000 records, is in charge of Mr. F. H. Featherston.

On the second floor, Mason & Risch pianos are displayed, each in its separate room. First comes the Louis room, finished in old rose and mahogany; then the player room, finished in cream, with rug to match; next the Henry Herbert room, in blue, with a Turkish rug and adjacent to it the Style 8 room, with a green rug; Style 16 room in yellow and the Mission room in gray and brown. The rooms are connected by electric bells to the manager's office, and each is lighted with a cluster of



These two illustrations show the store front and an interior view of the new Mason & Risch premises at London.

snowdrop lights. The piano department is in charge of Mr. W. E. Arthur.

The top floor is used for Victor and player piano recitals and for the exhibition of used pianos and organs. The workroom and storage department is situated in the basement.

A pleasing feature of the decorations are the pictures of the old masters and Victor artists, which adorn the walls.

Since the coming of the new manager, Mr. C. L. Gray, business has increased steadily, and the new building became a necessity in order to properly handle Mason & Risch goods in London. Mr. Gray, who is the youngest manager in charge of any Mason & Risch branch, is very enthusiastic over the "Piano with a Soul." Mr. Gray was for some time connected with the

well-known firm of C. W. Lindsay, Limited, Montreal and Brockville, taking charge of the Mason & Risch branch in February, 1912.

NEW VICTOR CATALOGUE.

A new Victor catalogue has just been issued by Berliner Gramophone Co., Ltd., Montreal. The contents of this include half-tone illustrations, full descriptions and prices of the various Victor and Berliner Gramophones, as well as the different Victrola types, from the Victrola IV, retailing at \$20, up to the Victrola XVI, retailing at \$300. A section of the catalogue is devoted to sound-boxes, records, needles and albums. The last two pages in the catalogue should be particularly useful to dealers as well as to their new customers. The two pages are taken up with a selected list for new Victor owners, designed to make easy the new customer's first selection of records.

SHOULD SELL WELL.

A large percentage of the first edition of "Famous Classics" has been taken up by advance sales. This

book, which contains a select list of classics used in the principal colleges, conservatories and universities in their junior and intermediate examination work, is the fourth volume of the new Imperial Edition of 50 cent music books published by Whaley, Royce & Co., Ltd., of Toronto and Winnipeg. Among the contents of the book are such numbers as Lange's "Blumenlied," Mendelssohn's "Confidence," "Consolation" and "Spring Song," Handel's "Largo," Rubinstein's "Melody in F," Schumann's "Traumerei," and many other pieces of acknowledged merit.

Mr. H. H. Fitch, Canadian manager of the Universal Music Co. is highly pleased with the new rolls that have been received which are the work of Felix Arndt, who as announced in the last issue, is composing, arranging and playing for the Universal Company.

NEW SHEET AND BOOK MUSIC FIRM.

The sheet and book music trades of Canada have been notified by Musgrave Bros. & Davies that they have purchased the businesses formerly known and doing business under the names of "Musgrave Bros.," "Dominion Music Co.," and "A. H. Goetting." The members of the new firm are all well known to the sheet music trade in which they are thoroughly experienced, and they are accomplished musicians as well.

Mr. A. L. E. Davies has been for the past five years Canadian representative of A. H. Goetting, who has now disposed of his Canadian interests. Musgrave Bros. opened up in sheet music in Toronto several years ago, and have been conducting a successful business ever since. Mr. G. A. Musgrave will continue in charge of this business, while Mr. C. E. Musgrave will have charge of the firm's sheet music department in the Robert Simpson Co.'s store. Their wholesale department is in the Stair Building at the corner of Bay and Adelaide Streets, where Mr. Davies' headquarters will be. The new organization starts out with the good wishes of the numerous trade and personal friends of the members.

A CONVENTION INVITATION BY PIANO PLATE FIRM.

The Superior Foundry Co., of Cleveland, whose "Superior" brand of piano plates are being used by a number of Canadian piano manufacturers, extend an invitation to both retailers and manufacturers who may attend the forthcoming convention at Cleveland to visit their plant. The convention referred to is the annual meeting of the National Association of Piano Merchants of the United States, and of which body a number of Canadian firms are members.

The Superior Foundry Co. claim to have the largest and best equipped piano plate foundry in the world, and a visit to their plant would no doubt have large educational value to members of the trade. The firm have made arrangements for a taxicab service to convey visitors from hotels to their plant and return, and they purpose extending every courtesy to make the visit pleasant and profitable.

The Superior Foundry Co.'s plant is located on the main highway between New York and Chicago, which they consider particularly advantageous in making shipments. They have a capacity of fifty plates per day, and visitors to the "Superior" plant invariably find the manufacture of plates from the raw state to the finished article an interesting series of operations.

PROPOSED TARIFF CAUSES EXCITEMENT.

The 20 per cent. tariff on ivory that the United States Government proposes to levy has the piano manufacturers of that country up in arms. They claim that this will increase the price of ivory keys by 10 per cent. The New York Piano Manufacturers' Association is making official protest, as is the National Piano Manufacturers' Association.

The proposed act in which the ivory clause is incorporated provides for a reduction in the present duty of 45 per cent. on musical instruments to 35 per cent. The duty on talking machines is to be 25 per cent.

NEW PLAYER BENCH.

The accompanying illustration shows the new player bench just produced by the Newbigging Cabinet Co., Ltd., of Hamilton. Mr. R. P. Newbigging states that he was given a hint in this direction by a prominent manager of a piano house, which when worked out provides a bench that only requires the lid to be lifted to find the boxes standing on end, label up. The completing of this idea is characteristic of the policy of the Newbigging firm, in the readiness with which they receive and where feasible work out suggestions and improvements made by the trade. This bench will be known as Number 64.



Newbigging Player Bench No. 64

The Nordheimer Piano & Music Co. are featuring the Teloktra piano player in local advertising. This is operated by means of electric power, and may be attached to any piano.

Mr. H. S. Berliner, vice-president Berliner Gramophone Co., spent a couple of days in Toronto en route from Washington and New York to Montreal, after an absence of four months in Europe. The condition of Victor-Berliner trade in Toronto was highly pleasing to Mr. Berliner.

Mr. Harry Durko, proprietor of Mendelssohn Piano Co., Toronto, returned to Toronto from a visit to the West Indies in better health than he has been for many years. Mr. Durko spent a month's vacation in Bermuda, escaping the disagreeable early spring weather in Toronto. The pleasant climate and daily bathing in the salt water, Mr. Durko states makes a vacation in Bermuda the most pleasant possible. In his absence the details of the business were in the excellent hands of Mr. John Wesley, and the shipments of Mendelssohn lines kept up in a satisfactory manner.

A New York despatch says:—Julius Breckwoldt, of J. Breckwoldt & Co., sounding board manufacturers, Dolgeville, N.Y., in a recent chat regarding the effect of the tariff on his line of business, stated that it would practically have no effect. The Breckwoldt saw mills at Fulton Chain and Tupper Lake, are as busy as can be these days to meet the demands made upon this establishment, whose specialties include sounding boards, piano backs, bridges, bars, trap levers and mouldings.

Toronto is to have another retail music house in the near future, organized by a well-known local salesman and backed by one of Canada's most prominent financiers.

Mr. Wm. Smith of Winnipeg, a member of the Winnipeg Piano Co.'s staff, and a son of the well-known "Joek" Smith of that firm, has just arrived in Toronto to spend a month in the different factories studying the construction of player mechanism. While in Toronto he will be the guest of Mr. Geo. P. Sharkey, 38 Sussex Ave. Mr. Smith was accompanied by his paternal grandfather, who will spend a fortnight visiting friends at Acton, before returning to Scotland.

CANADA'S LARGEST MUSIC TRADE SUPPLY HOUSE

PLAYER PIANO ACTIONS

Manufacturers of

GRAND AND UPRIGHT PIANO ACTIONS

PERFORATED ROLLS

PIANO AND ORGAN KEYS

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The Otto Higél Individual Brass Flange Action Patented

is an important improvement over the old style of flange. It is more durable and when a repair is necessary the Butt can be removed from the action without taking the same out of the piano. The screw does not require to be removed, simply loosened enough to allow the bent part of the flange to pass the groove.

The Otto Higél Automatic Player Piano Action Guaranteed

Is the choice of those who want the best. It is the choice of the leading player piano manufacturers in Canada, Germany, France and England. It is smooth-running, has great flexibility and permits of the finest shading and phrasing. It is made to a standard and every part interchangeable.

Solodant Music Rolls THE MAPLE LEAF BRAND

Have hard rubber spool ends; these cannot warp and perfect tracking is assured. The cross slot in the driving end flange makes it doubly easy to engage on the shaft. For fastening the roll when not in use is attached a cord and disc; these are always in place.

"Solodant" rolls have special perforations to indicate where notes should be sustained; other special perforations bring out the melody or solo.

The music of "Solodant" rolls is correctly transcribed, and the "Solodant" catalogue comprises music specially adapted to the Canadian market.

"Solodant" rolls are handled by the best dealers.



THE OTTO HIGÉL CO., Limited
TORONTO King and Bathurst Streets **CANADA**

- (Continued from page 42.)
- Betsy." Words by L. Frank Baum. Music by Louis F. Gottschalk.
27008. "Workers of the World—Entire." Words by Mark Swan. Music by Edward Stanton.
27009. "When in Trouble Come to Papa." (From "Tik-Tok Man of Oz."—Polychrome & Ruggelo). Words by L. Frank Baum. Music by Louis F. Gottschalk.
27010. "Ask the Flowers to Tell You." (From "Tik-Tok Man of Oz."—Opera and Films). Words by L. Frank Baum. Music by Louis F. Gottschalk.
27011. "The Clockwork Man." (From "Tik-Tok Man of Oz."—Tik-Tok and Chorus). Words by L. Frank Baum. Music by Louis F. Gottschalk.
27012. "Oh, My Bow." (From "Tik-Tok Man of Oz."—Poly-chrome). Words by L. Frank Baum. Music by Louis F. Gottschalk.
27013. "The Magnet of Love." (From "Tik-Tok Man of Oz.") Words by L. Frank Baum. Music by Louis F. Gottschalk.
27014. "So Be It." (From "Tik-Tok Man of Oz."—Tik-Tok and Shaggy). Words by L. Frank Baum. Music by Louis F. Gottschalk.
27015. "The Waltz Scram." (From "Tik-Tok Man of Oz."—Queen Ann and Tugly Man). Words by L. Frank Baum. Music by Louis F. Gottschalk.
27016. "Progressive Series of Music Lessons and Recitations Therese, 40 to 144 inclusive, with Quarterly Examinations 5 to 12 inclusive." Art Publication Society, Limited, Winnipeg, Man.
27023. "The Empire is Our Country." Words by Colin J. Atkinson. Music by Fred W. Chisholm. Anglo-Canadian Music Publishers' Association, Limited, London, Eng., and Toronto, Can.
27041. "The Ice King." By Harry J. Linscott.
27044. "My Dreamland Girl." Words by C. M. Denison. Music by E. F. Dusenberry.
27045. "The Bahian's Appeal." Waltzes. By F. H. Losey.
27046. "Parties Fancy." Moroccan Characteristics. By Carl Loveland.
27050. "Down Old New England Way." Words by Florence M. Cooke. Music by Alma M. Sanders.
27051. "Join Our Jubilee." Words by Jean Haver. Music by George Hotsford.
27053. "She Waits by the Lakes of Killarney For Me." Words by E. D. McCarthy. Music by Harry Thomas.
27057. "It's a Rocky Road to Dublin (But I'm Coming Back to You.)" Words by George J. Moriarty. Music by Chas. N. Daniels.
27058. "The Apple Blossom Time (Down on the Farm.)" Words by Earle C. Jones. Music by Chas. N. Daniels.
27062. "Musical Ritual for the Third Degree." Composed and Arranged by H. W. F. Tilly. (Music). J. P. Tilly, Toronto, Ont.
27063. "You Picked a Bad Day Out to Say Good-bye." Words and Music by Irving Berlin.
27065. "I'd Rather be Kissed 'neath the Mistletoe Bough Than Spoon Under Any Old Tree." Words by E. T. Farran. Music by Nat Osborn.
27070. "You're So Different from the Rest." Words by Cecil Mack. Music by William H. Payroll.
27071. "Sleepy Child." Words by Earle C. Jones. Music by Nell Maret.
27072. "Reverie." Words by Sarah Shatford. Music by Gus Edwards.

TO DISCUSS FIXED PRICES OF TALKING MACHINES.

The National Association of Talking Machine Jobbers will meet in annual convention at Niagara Falls on July 7 and 8. The restricted price is one of the most important topics billed for open discussion. In this connection President Blackburn of the association recently said:—

"Perhaps the leading topic before the talking machine jobbers to-day is the question of the fixed price. This will probably be given the most discussion at our coming convention. I expect to talk on it myself. I am against open competition and believe in the justice of the one-price system. I believe in open co-operation, not open competition. The system of restricted prices is recognized as the foundation on which the great talking machine industry was built and now rests. The future of restricted prices must be insured. The protection provided by this system was never so well illustrated as during the business depression of 1907 and 1908. Restricted prices were introduced and continued in force during the wave of prosperity, extending over a period of several years and reaching its height in the spring of 1907. During this time the manufacturer, jobber and dealer were prosperous almost without exception. It was natural that with such prosperity little attempt was made to test the strength of the restricted price system and the defense in such cases was so weak that a quick defeat for the offender resulted."

"A man may succeed beyond his expectation, but never beyond his ambition."

IN AMATEUR OPERA.

Under the auspices of the Daughters of the Empire, the Canadian Academy played Gilbert & Sullivan's opera "The Yeomen of the Guard" at the Royal Alexandra Theatre for a week recently. The part of Colonel Fairfax was taken by Mr. Arthur Baxter of the Nordheimer piano staff, and who is tenor soloist at Trinity Methodist Church, one of the highest salaried appointments of this nature in Canada. Mr. Baxter has been on the Nordheimer staff for seven years, and his occasional contributions to the Journal's columns under the cognomen of "Bax," have been enjoyed by many readers.



Mr. Arthur Baxter, Toronto

Of his work in the above opera, the critic of the Toronto World said:—"As Colonel Fairfax, the tenor hero, Arthur Baxter, showed great capacity and ability, and showed some of the stuff out of which matinee idols are made. He was all that the character demanded, the part suiting his voice and style admirably."

POSITION WANTED.

Manager of large music and Edison phonograph store, speaking English, French and German, seeks position in same, or as traveller for wholesale house, to represent in West and British Columbia. At liberty in June. Schonwald, Room 14 Hunt Block, Saskatoon, Sas.

WANTED.

A first class musical small goods man, capable of handling full department. Salary good, with splendid prospects for advancement. Apply Box 1333 Canadian Music Trades Journal, Toronto.

WANTED.

Position as Branch Manager of piano store preferably in Alberta. Would open up store for firm wishing to extend their business. Apply Box 1334 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

CANADIAN REPRESENTATIVE WANTED.

We require an experienced, hard working gentleman, thoroughly conversant with the Canadian Music Trade, competent to represent a well-known and old established English house of music publishers. The right party would probably have the opportunity of ultimately opening a Canadian branch for us. Apply Box 963 Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

TRADE NEWS.

Mr. Addison A. Pegg, of Nordheimer's Toronto staff, was recently in Kingston on business.

Mr. F. Bull, president of the Williams Piano Co., Ltd., Oshawa, was a recent visitor to New York.

Mr. C. V. Jones, manager of the Mason & Risch Vancouver branch, was a recent visitor to New York.

The Edmonton Exhibition dates have been fixed for August 11 to 16 next.

Mr. Arthur Jackson, proprietor Toronto Piano String Mfg. Co., was among recent Canadian visitors to New York.

Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd., Toronto, is back at his desk after a holiday at Atlantic City.



A VACATION AT ISLE OF PINES.

Mr. Fred Killer, of Gerhard Heintzman, Ltd., with "parang," or native water bottle on his knee, on the courtyard steps of the Weiler Spring Hotel.

Mr. Fred Killer, the genial secretary-treasurer of Gerhard Heintzman, Ltd., Toronto, who was a sufferer from sciatica all winter is back at his desk again after recuperating at the Isle of Pines, one of the West Indies group. When Mr. Killer left Toronto he was unable to walk without the aid of a cane, which he is now able to dispense with. Mineral baths of special healing qualities, of which Mr. Killer had heard, induced him to go south, and the baths, along with a complete rest, change of environment, etc., have worked wonders for him from a health standpoint. The Isle of Pines, which is located south of Cuba, has many attractions for the tourist, and it is of interest that no automobiles are allowed on the island.

The annual convention of the American Federation of Musical Protective Associations is to be held in Toronto commencing Monday, May 12.

Mr. H. W. Phinney of Lawrencetown, N.S., accompanied by his wife and family, was a recent visitor to Halifax, where he was a guest at "The Carleton."

Mr. Wm. M. Dunlop of the Thomas Organ & Piano Co., Woodstock, recently visited his firm's representatives and friends throughout Eastern Canada.

Mr. E. C. Thornton, general manager, and P. S. Connolly, secretary-treasurer of Karn-Morris Piano & Organ Co., Ltd., Woodstock and Listowel, were among trade visitors to Toronto.

Grimmell Bros., the Detroit music house, who have branches in Windsor and Chatham, Ont., have opened

new warehouses in Battle Creek, under the management of G. E. Demarest.

Mr. John Taylor of Guelph, road ambassador for the Bell Piano & Organ Co., Ltd., was a recent caller at the Journal office. Mr. Taylor is now in Eastern Ontario, going as far east as Montreal.

Mr. C. Rehder, president of the Bowmanville Foundry Co., Ltd., was a recent visitor to Ottawa. While in the capital he called on the Postmaster General to discuss Bowmanville's postal matters.

Walter E. Goepel, Jr., has made his debut before the music trades. Master Goepel is the cause for much rejoicing on the part of his proud pater, Water E. Goepel, of the hardware firm of C. F. Goepel & Co., New York.

The report that the Burnett Piano Co., 276 Yonge Street, have disposed of the lease of the premises at that address, is confirmed by Mr. Burnett. The lease has seven years to run and, Mr. Burnett states, the transaction involved about \$40,000.

Mr. J. W. Woodham, general manager Foster-Armstrong Co., Ltd., whose factory is located at Berlin, with offices in Toronto, is on a trip among the trade of the West. Mr. Woodham's purpose is to take in the leading centres from Port Arthur to the Coast.

Mr. Gerhard Heintzman, Toronto, head of the well-known piano firm bearing his name, sailed on the 6th inst. for Germany, where he will spend the summer season. Mr. Heintzman's health has greatly improved as a result of his annual visits to the Vaterland.

Figures just to hand affirm that Canada's imports in musical instruments for the eleven months ended February last were \$1,808,450, as against \$1,384,798 in



A VACATION AT ISLE OF PINES.

Grove of Royal Palms, Mr. Fred Killer, of Gerhard Heintzman, Ltd., to left of picture.

the same period the previous year. In the former amount is included \$105,221 from Great Britain, and \$1,497,076 from the United States.

Mr. J. B. Mitchell, vice-president of the Dominion Organ & Piano Co., Ltd., Bowmanville, is convalescing after a severe attack of pluro-pneumonia. Accompanied by Mrs. Mitchell, he left recently on an extended trip to Detroit, Chicago, New York, Atlantic City, Washington and other American cities.

Mr. Richard Hassall, who was superintendent of the Palmer Piano Co.'s plant until that firm went out of existence in 1908, has been a patient at the Western Hospital, Toronto, for some time. An injury received some months ago developed into a serious case of erysipelas, causing great anxiety to his family. Latest reports are that Mr. Hassall is recovering.

Mr. Enoch Blundall, proprietor of Blundall Piano Co., Toronto, has discontinued business, having sold his stock to Amherst Pianos, Ltd., the newly organized piano manufacturing firm of Amherst, N.S. Mr. Blundall will remove to Amherst, to take a responsible position in the firm's new factory. It is understood that Amherst Pianos, Ltd., will make the Blundall piano.

Mr. Frank Lovick, of Hicks & Lovick, Vancouver, B.C., spent a few days in Toronto recently, on his way home from England, where he went a year ago. Mr. Lovick, who was accompanied by his family, was in excellent health and anxious to get back to the activities of piano business. The Hicks & Lovick firm being Newcombe agents, Mr. Lovick spent some time at the Newcombe Piano Co.'s headquarters.

Mr. Frank Dorian of New York, general manager of the Dictaphone Co. of that city, was a recent visitor to their Canadian headquarters located at Toronto. Under the local manager, Mr. Wilson, the list of Dictaphone users in Canada is being rapidly increased. One of the latest orders was a battery of five machines supplied to J. J. Gibbons, Ltd., Toronto, the well known advertising agency.

Heintzman & Co. have purchased the premises occupied by them at Fort William, Ont. Mr. G. C. Heintzman, head of the firm, while on a recent visit to that city, decided to make the purchase. Mr. E. E. Nugent, who has been manager of this branch for the past three years is highly pleased with this firm's decision, as he has the greatest of faith in the stability of Fort William and Port Arthur.

A Winnipeg report states that "Mr. Jas. E. McClellan, formerly proprietor of the Assiniboia Music Company, who has sold out his Moose Jaw business to the Porter Art and Music Company, has arrangements practically completed for the opening of a piano and music store in Medicine Hat, Alberta. Mr. Brown, Mr. McClellan's sales manager, will have charge of the Medicine Hat store. Mr. and Mrs. McClellan plan to spend the next year or two in Great Britain and the European continent."

The staff of His Master's Voice Gramophone Co., Toronto, celebrated April 30, the last day of their fiscal year, by taking stock. Mr. W. R. Fosdick, manager of the firm, is well pleased with the large increase in sales for every month of the past twelve over corresponding months of the previous year. With the capacity of the factory at Montreal so largely increased, His Master's Voice Gramophone Co. will be in a better position this

year to make the prompt deliveries that have always been their aim. "His Master's Voice" dealers visiting Toronto are always welcome at 208 Adelaide St. West.

The J. P. Seeburg Piano Co., of Chicago, is putting out a new small orchestration in addition to the larger instruments which have met with such an excellent demand. It is fundamentally a piano, although without a keyboard and has a realistic mandolin attachment, also one set of pipes, either xylophone or violin. Like all Seeburg instruments, it has an exceedingly attractive case. It takes up but little space and is sold for a moderate price. It promises to be one of the most popular instruments ever introduced by the Seeburg Co.

Mr. E. J. Wright, salesmanager of the Wright Piano Co., Ltd., Strathroy, was a patient at the General Hospital, Toronto, during the last week of April and beginning of May. While in this city on business he was taken suddenly ill and physicians advised an immediate operation for appendicitis. Though an unusually severe case, Mr. Wright made good progress, and by the time this issue of the Journal reaches its readers, it is expected that Mr. Wright will be able to leave for his home. Mr. Wright fainted on King Street and was carried to the Iroquois Hotel. Being too ill to go to his home in Strathroy, arrangements were made to at once operate in Toronto.

Much has been heard of late about Leaside—the C. N. R.'s Toronto suburban property. The only native remaining in the town is "Jim" Lea, after whose family the place was named. Mr. Lea's hobby is the making of violins. He has a collection of about 20 already, some of them excellent instruments. He uses maple and pine, well seasoned. One of his mellowest instruments was fashioned out of an old fence rail. "I'm very fond of music," said Mr. Lea, "and about the only time I ever go down to the city is to hear a concert. It was a great treat to hear Ysaye last February. I do love to hear a violin. I expect I'll have to spend all my time making violins now. I used to have a nice fruit farm, but I've sold out to the railroad."

NOTICE

This Company controls Canadian Patents Nos. 103,332 and 55-078 covering fundamental features of disc talking machines and disc sound records, and will institute proceedings against all parties making or selling without license, machines or records covered by these patents.

This Company has registered the word "Gramophone" as a trade mark, as applied to the sale of sound reproducing machines, their parts, and accessories.

BERLINER GRAMOPHONE CO., Limited
MONTREAL

Manufacturers! Dealers! Tuners!
Yellow Ivory Keys Made White as Snow

"Caplan's Patent Ivory Polish" will do it. Samples 50 cts. and \$1 (dollar size will whiten four sets of piano keys). For further particulars write to

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TORONTO

NEW RECORDS

Advance lists
for June



NEW EDISON RECORDS.

- BLUE AMBEROL CONCERT LIST—\$1.00 each in Canada.**
- 28163 Souvenir of Moscow—Russian Airs (Wronawski). Albert Spalding
Violin, piano accomp. by Andre Bonold
- 28164 Kathleen Mavourneen (J. N. French) Thomas Chalmers
Baritone, orchestra accomp.
- 28165 Oh Promise Me (de Koven) Marie Rappold
Soprano, orchestra accomp.
- 28166 Annie Laurie Christine Miller
Contralto, orchestra accomp.
- 28167 Good Bye! (Tosti) Fred Miller
Tenor, orchestra accomp.
- BLUE AMBEROL REGULAR—65 cents each in Canada.**
- 1739 All Night Long (Whitton Brooks) Alma Chandler
Novelty song, orchestra accomp.
- 1740 Favorite Airs from the Geisha (Sidney Jones)
Edison Light Opera Co.
Orchestra accomp.
- 1741 I'll Get You (Gus Edwards) Walter Van Brunt
Tenor, orchestra accomp.
- 1742 Beautiful Isle of Somewhere (J. S. Francis). Sacred
Anthony and Harrison (John Von and Fredrick Wheeler)
Tenor and baritone, orchestra accomp.
- 1743 The Trail of the Lonesome Pine (Harry Carroll) Marnel Romain
Tenor, orchestra accomp.
- 1744 Tango Land—Tango (For dancing) (Henry Lodge)
National Promenade Band
- 1745 My Faith Looks up to Thee—Hymn Anthem (Lachner-Bassford)
The Frank Croston Quartet
- 1746 You're Just as Sweet at Sixty as You were at Sweet Sixteen (J.
Fred Helf) Will Oakland
Counter-tenor, orchestra accomp.
- 1747 The Baseball Hit (Talking) Miss Ray Cox
Love and Devotion (L. H. Drumheller)
Venetian Instrumental Trio
- 1748 Good-bye Boys (Harry von Tilzer) Billy Murray
Comic song, orchestra accompaniment
- 1750 Blue Danube Waltz (Johann Strauss) American Standard Orchestra
- 1751 La Paloma (The Dove) (Vadler) Mary Carson
Soprano, orchestra accomp.
- 1752 When the Midnight Choo-Choo Leaves for Alabama, Medley—Two-
step (For dancing) National Promenade Band
- 1753 Roll On, Missouri (Harry Carroll) Collins and Harlan
Baritone and tenor, orchestra accomp.
- 1754 My Tango Maid (Henry Lodge) Charles W. Harrison
Tenor, orchestra accomp.
- 1755 Lead Kindly Light (J. B. Dykes) Knickerbocker Quartet
Male voices, unaccomp.
- 1756 La Bella Argentine—Tango (Carlos Roberto) (For dancing)
National Promenade Band
- 1757 Little Boy Blue (Ethelbert Savin) Elizabeth Spencer
Soprano, orchestra accomp.
- 1758 Till the Sands of the Desert Grow Cold (Ernest B. Hall)
Donald Chalmers
Baritone, orchestra accomp.
- 1759 Two Jolly Sailors (Israel and Porter) Porter and Harlan
Vaudeville sketch
- 1760 Annie Laurie and Home Sweet Home (Dunn-Payne)
John F. Bueckhardt
Bells, orchestra accomp.
- 1761 Low Bridge!—Everybody Down (Thomas S. Allen)
Edward Mesker
Comic song, orchestra accomp.
- 1762 Always Take a Girl Named Daisy (George W. Meyer)
Campbell and Gillette
Tenor duet, orchestra accomp.
- 1763 Down at Finnegan's Jamboree Charles D'Almaine and Co.
Violin, descriptive scene
- 1764 Stradella Overture (Flotow) Edison Concert Band
- 1765 Where the Sunset Turns the Ocean's Blue to Gold (H. W. Petrie)
Byron G. Harlan
Sentimental ballad, orchestra accomp.
- 1766 Old Comrades March (C. Toke) United States Marine Band
(a) Three Little Oaks and the Naughty Little Mice; (b) I'm Old
But I'm Awfully Tough (Stewart) Cal Stewart
Comic songs, orchestra accomp.
- 1768 Monte Cristo (Kotlar) Jorda-Rorabara Instrumental Quintet
- 1769 Turkey in the Straw Sketch Golden and Hughes
Vaudeville sketch
- 1770 Fisher's Hornpipe Melody Charles D'Almaine
Violin, orchestra accomp.
- 1771 Just Plain Folks (Maurice Stonehill) Ada Jones and Chorus
Descriptive song, orchestra accomp.
- 1772 Somewhere (Charles K. Harris) Irving Gillette and Chorus
Tenor, orchestra accomp.
- 1773 Invitation to the Waltz (Weber) National Military Band
- 1774 Italian Army March Guido Deiro
Acadron
- 1775 The Dream Melody Intermezzo—Naughty Marietta (Herbert)
Victor Herbert and his Orchestra
Edison Mixed Quartet
- 1776 God Be With You Till We Meet Again (W. G. Tomer)
Organ accomp.
- 1777 Any Girl Looks Good in Summer (Phil Schwartz)
Walter Van Brunt and Chorus
Counter-tenor, orchestra accomp.
- 1778 Only a Pansy Flower (Frank Howard) Will Oakland and Chorus
Orchestra accomp.
- 1779 Happy Days (A. Strelzki) Elizabeth Spencer
Soprano, piano accomp. with violin and violoncello obligato.



COLUMBIA RECORDS FOR JUNE.

10-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.00.

- 14208 My Wild Irish Rose (Oleott). Orchestra accomp.
I Used to Believe in Fairies (Spink). Orchestra accomp.
14209 Molly O (Scanlon). Orchestra accomp.
Sweet Innocence (Oleott). Orchestra accomp.
14210 I Love the Name of Mary (Hall and Oleott). Orchestra accomp.
When Irish Eyes are Smiling (Hall and Oleott). Orchestra accomp.

12-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.50.

- By Felix Weingartner.
15464 Tristan and Isolde (Wagner). Isolde's Liebestod. (Isolde's Love-Song). Columbia Symphony Orchestra, Felix Weingartner, Conductor.
Invitation to the Dance (Wagner). Columbia Symphony Orchestra, Felix Weingartner, Conductor.

SYMPHONY DISC RECORDS.

Two More Double-Discs by Busci.

- 15468 La Favorita (Donizetti). "Spirito gentil" (Spirit so fair). In Italian, with orchestra.
L'Africana (Meyerbeer). "O Paradiso" (O Paradise on earth). In Italian, with orchestra.
Price, \$2.00.

- 14316 Tosca (Puccini). "Recondita armonia" (Strange harmonies). In Italian, with orchestra.
Tosca (Puccini). "E lucevan stelle" (Then shine forth the stars). In Italian, with orchestra.
Two Flautoffe Solos by Scharwenka.
Price, \$1.50.

- 15467 Rinaldo Capriccioso (Mendelssohn).
Liebestraum (Mendelssohn).

12-INCH BLUE-LABEL DOUBLE-DISC RECORDS—\$1.50.

- 15466 Patience (Gilbert and Sullivan). Vocal Gems. Columbia Light Opera Company. Orchestra accomp.
Patience (Gilbert and Sullivan). Selections. Prince's Orchestra.
15465 William Tell (Rossini). "Tenerace suon di" (His life by thy hand taken). Carlo Carica, Tenor. Cesare Abbondanti, Baritone, and Louis Bauer, Bass. In Italian. Orchestra accomp.
Cavalleria Rusticana (Maschero). Prelude and Siciliana. Prince's Orchestra.

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- 14311 I Mind the Day (Wilbey). Craig Campbell, Tenor. Orchestra accomp.
Anchored (Watson). Andra Sarto, Baritone. Orchestra accomp.
14312 I Miss My Mississippi Man (Worrich). Dolly Connolly (Mrs. Percy Wenrich). Contralto. Orchestra accomp.
My Ragsdale (Schwartz). Dolly Connolly (Mrs. Percy Wenrich). Contralto. Orchestra accomp.
14313 That Peculiar Rag (Fagan). Mike Bernard, Pianist.
Medley of Ted Snyder Hits. Mike Bernard, Pianist.

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- 14305 I Heard the Voice of Jesus Jay (Bischoff). Frank Croxon, Bass. Orchestra accomp.
When the Roll is Called by Yonder (Black). Peerless Quartet.
14291 Whistling Pete. Comic sketch by Billy Golden and Joe Hughes. Orchestra accomp.
Turkey in de Strain. Negro Shout. Billy Golden. Orchestra accomp.

- 14314 Wolf On, Missouri (Carroll). Byron G. Harlan, Tenor, and Arthur Collins, Baritone. Orchestra accomp.
"By Back Home (Morse). Peerless Quart. Orchestra accomp.
14307 Tom, Muck, Mustard (Macklin). Turkey Trot Dance Music. Prince's Band.

- On the Mississippi (Carroll and Fields). Turkey Trot Dance Music. Prince's Band.

- 14304 Spring Song—Songs Without Words, No. 30 (Mendelssohn). Prince's Orchestra.
Lullaby (Brahms). George Stehl, Violin. Marshall P. Lufsky, Flute, and Charles Schmetz, Harp.

- 14315 A Little Bunch of Shamrocks (H. Von Tilzer). Henry Burr, Tenor, and Edgar Stoddard, Baritone. Orchestra accomp.
Trail of the Lonesome Pine (Carroll). Albert Campbell, First Tenor, and Henry Burr, Second Tenor. Orchestra accomp.

- 14317 Smokey Cookies (Berlin). Arthur Collins, Baritone, and Byron G. Harlan, Tenor. Orchestra accomp.
Smooch Around (Morse). Arthur Collins, Baritone, and Byron G. Harlan, Tenor. Orchestra accomp.

- 14318 My Turkish Opal from Constantinople (Williams). Peerless Quartet. Orchestra accomp.
I'll Get You (Edwards). Alie Jones, Soprano, and Walter Van Brunt, Tenor. Orchestra accomp.

- 14319 To Have, to Hold, to Love (Hall). Henry Burr, Tenor. Orchestra accomp.
Who's Going to Love You When I'm Gone? (Morse). Albert Campbell, First Tenor, and Henry Burr, Second Tenor. Orchestra accomp.

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- 14320 Daddy Has a Sweetheart (Stamper and Burk). Manuel Romaine, Counter-Tenor. Orchestra accomp.
Why Did You Make Me Care? (Solomani). Manuel Romaine, Counter-Tenor. Orchestra accomp.



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- The Little Red Hen (retold from English Fairy Tales) (Jacobs).
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Orpheus Quartet

- The Land of Golden Dreams (Demetrius Dinsuberry).
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- 17335 There's Up and Down (Eaton Music). Peerless Quartet
Hobbes' No Place Like Home (When There is No Place Else to Go). (Williams Ayer).
William H. Burr

- 17336 Goodbye Everybody (Medley).
My Picture to the Wall. Mind the Paint. "When It's Apple Blossom Time in Normandy." Goodbye Everybody.
Victor Military Band

- I'll Get You (Cobb-Edwards).
Clark Van Brunt

- 17337 Little Platterer (Bells) (Bilbenberg).
William H. Burr

- 17338 Spinning Two Birds. A Von Tilzer. William H. Burr
17339 Last Night Was the End of the World (Sterling H. Von Tilzer).
Henry Burr

- Take Me to Rose Land My Beautiful Rose (Stronge Johnson).
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- 17340 The Horse Trot—One Step (American Dance).
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- Down Home Rag—Turkey Trot. (Sweetman—arr. Alford).
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- 17341 Good Bye Boys (H. Von Tilzer).
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